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# THE SYMBOLIC USE OF COLOUR IN THE LATE VICTORIAN NOVEL

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# ÖZ

## GEÇ VİKTORYA DÖNEMİ ROMANINDA RENGİN SEMBOLİK KULLANIMI

**BİLSEV PASTAKKAYA**

Bu tezin amacı Geç Viktorya Dönemi'nde yazılmış olan **Middlemarch** (1871), **Tess of the D'Urbervilles** (1891) ve **The Rainbow (Gökkuşağı)** (1915) romanlarında kullanılan renklerin sembolik olarak içerdiği anlamları açıklamaktır. Bu amaçla, adı geçen romanların yazılmış olduğu dönemi de kapsayan, ancak ağırlıklı olarak zamandan ve belirli bir sanat türünden bağımsız olacak şekilde, farklı disiplinleri içeren incelemeler yapılmıştır. Renklerin evrensel sembolizmi temel alınarak roman yazarlarının tasvirlerinde kullanmış oldukları renkler incelenmiş ve toplumun değişimi ve ilerlemesini göstermek amacıyla, toplumdaki kadınların tasvirlerini temel alarak yapılan roman analizine sağladığı katkılar örneklendirilmiştir.

**Anahtar Kelimeler:** Renk, Sembolizm, Sanat, Roman İncelemesi, Geç Viktorya Dönemi, Toplum, Kadın.

# ABSTRACT

## THE SYMBOLIC USE OF COLOUR IN THE LATE VICTORIAN NOVEL

## BİLSEV PASTAKKAYA

The aim of this thesis is to explain the meaning symbolically carried within colours, which are used in the Late Victorian novels, **Middlemarch** (1871), **Tess of the D'Urbervilles** (1891) and **The Rainbow** (1915). Having this aim, the analysis was carried including the era in which the novels were written, but specifically, the basis of the analysis is timeless and not bounded to specific kind of art, including different disciplines. Universal colour symbolism will be the base for the analysis of colours used by authors for imagery and the colours' contribution to the novel analysis, in order to show the alteration and progression of the society, based on the narration of women, will be exemplified.



**Key Words:** Colour, Symbolism, Art, Novel Analysis, Late Victorian Novel, Society, Women.

# PREFACE

This thesis is made as completion of the master education in English Language and Literature. The idea of adaptation of colour symbolism to analyze Late Victorian Novels in order to trace the change within the society stem from my passion and interest on symbolism and the world of colours which always fascinates me. When I was a very little girl, listening to my mother's tales, I always tried to visualise the characters, the objects and places in my mind. When her narration includes colours, I realized that words she utters were turning into pictures, flying around my head and crept into my mind, unnoticed. I still can visualise all those stories. As I grew elder and learned how to read and write, this time the world of books fascinated me. I always thought how magnificent it was that the words are enlivened by the colour adjectives. My admiration and fascination reached to its climax when I started studying literature. Each book read was a new world to me, and each word carries many worlds inside. As I was trying to decide how to adapt symbolism into Late Victorian Novels and how to determine my thesis, I remember, I closed my eyes and imagined the novels written in that era. First I see Dorothea in her blue-green room, carrying the red leather cases in her hand. Then I see Tess's white shape in the green field, and her red ribbon led me to the rest of the colours in the novel. Finally the rainbow appeared and I knew what I should do. In conclusion this thesis represents the quest after the colours, to the world which has no boundaries. The colours in the novels helped me to untwine the complex structures, they guided me, enlightened my path.

I would like to express my sincere gratitude and appreciation to my first teachers, my mother and my father, and my family for their support and encouragement. I also would like to thank my advisor, Assoc. Prof. Yıldız KILIÇ, for her guidance and patience and to my thesis committee members for their valuable suggestions and supportive assistance on this thesis.

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# INTRODUCTION

Writers use symbols to convey their messages to their readers, to say more than they do or they can. A symbol can be an object or an action which enhances the meaning just by appearing in a story. The reader is able to understand more than he reads by tracing those symbols which are left intentionally for him. Symbols mean more than their literal meaning since they represent not only the word they define and its basic meaning but other concepts, aspects or characteristics as well. In Victorian era, symbolism is of the essence, therefore the reader of a Victorian novel is well-equipped to realize the symbols and figure out their meanings. As a consequence, if the aim of the researcher is to make analysis of symbols in literature, it is best to study the novels written in the Victorian era. Moreover, since colour takes form in the Late Victorian era especially by the advances in dying technology in textile industry, it becomes a social phenomenon and gradually becomes an important symbol. Since this study aims to examine the diverse meaning of colour symbolism and its contribution to novel analysis, specific three novels, **Middlemarch** (1871), **Tess of the D'Urbervilles** (1891) and **The Rainbow** (1915), are chosen accordingly. The Late Victorian novel reflects the potential of change in the past and the upcoming advances, therefore the chronology of the novels is arranged on purpose, so that it is possible to trace and prove the changing conditions of the society from Early Victorian to Modern era by using colour symbolism. To illustrate, the analysis of colour symbolism reflects the change in society as a potential in **Middlemarch**, accessible in **Tess of the D'Urbervilles** and finally evident in **The Rainbow**. As a consequence, by putting these three novels, which reflect different periods of time, into analysis makes it possible to trace the changing society, specifically the role and the status of women in it. In the novels, the female characters' progress in life reflects the progression of society in general; and by the guidance of specific colours, namely blue and red; a system is created within and between the novels. Taking these two specific colours as milestones and creating a connection between these two by the help of other colours, it becomes possible to analyze the progression of women's status, role in society and their altering relationship with men through time.

This thesis will present an introduction to colour symbolism and offer a general guideline to explain why and how it is adapted to the selected novels. Since colour symbolism is a universal and timeless concept, it is possible to follow different approaches to understand the meaning and function of colours in the novels. To trace colour symbolism, not only the colours alone but also their agents (the objects modified by colour adjectives), colour combinations or the absence of colour will be taken into consideration since they all affect the colour perception of the reader. In this respect, it is possible that the meanings attributed to colours in the novels will be different from one another.

In search of the traces of symbolism in literature, colour symbolism is one of the most convenient ways to 'read between the lines'. Apart from other forms of symbolism, using colour as a symbol gives more sophisticated understanding of the message being carried in words since it has the quality of having no boundaries with the concept of time as it is "one of the most universal of all types of symbolism, and has been consciously used in the liturgy, in heraldry, alchemy, art and literature." (Cirlot, 2001: 52) The use of colour as a symbol is one of the timeless attempt to carry the message to the recipient, since the colour itself is omnipresent through the evolution of mankind and the meaning given to colours throughout time is unique to the era. As the "colours are symbols or emblems; that is, they have the power of suggesting to the mind certain ideas, quite apart from anything connected with their physical nature." (Audsley, 1922: 110) Consequently, the use of colour in the novels gives the author a chance not only to give ideas about the time the novel was written but also to carry symbolic messages throughout centuries no matter the meaning or the concept of the colours might change. In addition to that, one can also analyze the novel according to the value systems of the time it was written by understanding, learning and looking for what one specific colour means at that time. The way it was perceived, used, interpreted or even seen by the people living in that time, affect the symbolism and therefore the meaning which the colour carries. Likewise, the attempt to analyze a novel by following the traces of colour marks (which I believe intentionally) left by the author does not only mirror the society of the time the novel was written but also gives the reader a chance to compare or contrast it by his own

understanding of colour symbolism. Since the understanding, symbolism, meaning attributed to colour changes through time, the colour symbolism can be evaluated according to the time the novel was written; but, on the other hand as the reader is going to change and the time will pass, this gives the novel the potential of being timeless, so that the colour helps the novel to fit in every century. Of course the message the author is trying to give might change as the understanding of the colour symbolism changes in time but, on the other hand the author keeps pace with the future. In addition to that, the symbolic meaning of the object that carries the colour within may convey a quite important message to the reader of the time the novel was written, but make no sense to the readers in the future. This might be due to the lack of information about the object being described since it no longer exists .In this case the colour makes the object eternal no matter it cannot be visualised or imagined by the reader anymore. For instance, in **Middlemarch**, the cameos Dorothea brings from Rome to her sister as a souvenir were popular at that time, some people were able to have it or the others knew how it looks or the material it was made of. Nevertheless, some people could not afford to buy a cameo or even have a chance to see one. That situation is not only valid for the Victorian reader; when you consider cultural differences a word ‘cameo’ may not even exist in some languages since it is not produced or used in that society. The author’s attempt to create a message to the reader, to say that the leather case of the cameo contains something important, something symbolic, something that needs attention is made real by the description of the colour of the leather case, it is red. Here, because of the reasons explained above, the cameo is not a definite object, but red can be defined by the reader and “the definiteness of "red"[as a colour] is largely owing to [its] expressive and emotional associations.” (Chapman, 1937:439) On the other hand, it is also possible that the object might still exist or it might be known by the reader but it does not have the same form. This can be exemplified by the description of characters’ dressing. As the dressing codes change through centuries, contemporary reader may not be able to visualize how a Victorian lady is dressed during that century, yet the colour of the dress provided by the writer is enough to set the scene and make the reader ready to receive symbolic messages. Therefore, it is wise to evaluate the meaning of colour not only by the object it is carried, but also on its own since

“colours are the only sensible qualities which have definite and independent names.”(Chapman, 1937:443)

In addition to all, the meaning attributed to the colour symbolism by the society, changes, evolves in time. The messages colour symbols carry are not necessarily the same, and Gage explains this situation as follows:

> (...) colour, in spite of a widespread belief in the universality of certain colour ideas, is like all formal characteristics ideologically neutral. It can be seen to have served a very wide range of aesthetic and symbolic purposes; and the same colour combinations of colours can, for example, be shown to have held quite antithetical connotations in different periods and cultures, and even at the same time and in the same place. (Gage, 1999:34)

The idea above explains that, this quality of colour not only brings variegated colour symbolism but also as the meaning evolves through time, transferred from one generation to another, it becomes universal. Therefore, the meaning of one colour in one of the novels may not be the same as in the others, or even one colour can be interpreted in different ways within the same novel. In the same way, while making an analysis of a novel, it is wise to consider the contemporary and historical meanings attributed to colour. Moreover, the evolution of colour symbolism or meaning given to it is an ongoing process since it shapes up through time. As the people learn how to survive in this world by learning from their ancestors; understanding life together with all its components, they create a kind of web to share information from one generation to another and each time even one tiny bit of information causes new links to emerge and these links carry the meanings of colours in their minds like the DNA composed of all their ancestors’ genes. When someone sees one colour, the effect of it on his or her mind is like a flashback. All the memories of babyhood, childhood and all the things which are connected to that colour come out and create that feeling or understanding. Therefore, someone’s understanding of colour when they read the colour word in the novel may differ from the other, not only because of the physical conditions of the current situation being

described by the narrator, but also due to someone's psychological, sociological or historical background. What I mean here, what makes a colour (as it is understood) has its roots in the past. Consequently, even the drawings on the walls of caves, on the tombs of pyramids, stories of Homer, the colour of the clothes of a clergyman in the previous centuries, the change of colour of the Virgin Mary's statues, the paintings of Impressionists, the chemical mixtures of dyers, trees, flowers, the Sun and the Moon (as they are the primitive source of light where colours all stem from) are all like the yeast fed by our imagination and therefore worth considering while attributing meaning to colours and making analysis of their symbolism. Analogous to the ideas explained so far, even the colour is not perceived by the eye, it evokes senses. The pictures we have in our minds when we visualize what is being described in a literary text have the same effect. As all these ideas, imagery, symbols are all carried from one generation to another, each add new concepts, perspectives and understanding to the meaning of colour; they become like a web or work like the principles of neurons in our brains.

When the author describes an object in the novel as 'red', the symbolism or meaning the colour carries changes in time. Audsley explains this idea as follows:

> When any two persons talk about a colour, say a red, a yellow, or a blue, neither can explain to the other exactly what kind of a red or yellow or blue he has in his mind's eye. There is no accepted standard to refer to, all is vague. There is no exact meaning to any colour name. (Audsley, 1922: 20)

Therefore, the colour 'red' in someone's mind is not the same 'red' with the others. As one word has different connotations in different people's understanding, colour words have the same quality. The image created by the word 'blue' might be 'dark blue' in someone's mind but can be 'sky blue' in others. Here the reader's personal and intellectual background plays an important role on the acquisition of meaning being carried by the object which is composed of form and colour together. As a consequence, it is very important and symbolic in the novels that the authors do not simply describe the colour of the object, since "the colour perceived on any

particular occasion is a function of the whole physical situation including the object perceived, the illumination, the medium, and the physical condition of the percipient." (Chapman, 1937: 444) As a result, authors also describe the colour agents (what carries the colour), colour combinations or even the absence of colour, all of which will affect, guide or manipulate the process of imagining colour in reader's mind. Hence, these all should be taken into consideration while the colours in the novels are being analyzed.

Colour agents are important since the "colour is inseparable from the surface that bears it, and from its material substance." (Gage, 2006:109) Since a colour "cannot exist, (…), apart from substance; it must colour something. Neither can substance exist, at least visibly; apart from colour [therefore] to talk of either existing without the other is fallacious." (Phillipps, 1915:7) In the novels, colour symbolism should include the agents, as a colour cannot be used on its own, just as a symbol or an adjective being used to describe the object or the person. Hence, the author's choice of colour to describe the substance changes according to his aim, namely the symbolic message he tries to carry within the description of the object. Moreover, it is also important if the "object strikes the attention by form or by colour." (Phillipps, 1915:7) Since, if the object that carries the colour may be symbolically important, the colour makes it more powerful, enriches its meaning; or in contrast, the colour sometimes can be used to change the meaning carried by the object, to weaken if it is too harsh. In addition to all, since both the colour and the object are 'attached' to one another and it is impossible to use them in the texts one without the other, there exists a reciprocal effect or a relationship between these two. As described so far, a colour gives meaning to substance but the substance also has a very important and powerful effect on the colour it carries. Therefore, the perception of colour changes up to the material of the object which carries it; since "the material on which the colours are placed has also a considerable influence on the result." (Hurst, 1916:129)

Dress is one of the most important sources of information related to colour symbolism within the novels since:

> (...) fabrics and clothing offer the richest and most diverse source of artifacts for the [reader] seeking to understand the role and history of colour in a

> given society [and] all questions concerning colour's role in society can be examined through cloth. (Pastoureau, 2001:14)

Therefore, when a dress is described by using colour, that adjective affects the understanding of the reader and not only makes it easier for him to visualise or imagine it but also works as a vehicle to carry symbolic connotations. A 'red dress' carries much more interpretation than a simple dress. Moreover, if it is 'a simple dress' and described specifically by the author in this way, it is also done intentionally to make the reader think or question why it is simple.

Apart from all things described above related to the colour agents to carry the colours as phenomena; there is another category which needs to be considered while analyzing the colour symbolism in the novels. In this category, there are words which need neither colour nor an agent to carry symbolic meaning to the reader. These words have incisive connotations with colours. To illustrate, blood is red, coal is black, snow is white, grass is green, daffodils are yellow or emerald is green.

Colour combinations are also important, since "a single colour (…) can never be viewed on its own. Its function can be grasped and its meanings understood only when it is compared or contrasted to one or many other colours." (Pastoureau, 2009:11) Therefore the colours used together in the novels should be analyzed together as well as individually. It is not necessary for these two or more colours to be used together at the same time or at the same part of the novel to be considered as a combination; although there are many chapters in between, the occurrence of some of the colours is quite symbolic which leads to the idea that this creates a sort of sequence of colours.

As colours used together to carry symbolic meanings this co-occurrence also affects the perception of colours as "by first looking at one colour and then at another, has a very important bearing on the judgment of the actual colour of coloured objects." (Hurst, 1916:114) The author's attempt to 'paint a picture in the reader's mind' causes him to use the same methods used by the creators of the visual arts. As someone looks at two different objects in different colours, specifically to a

bright and a dark one, the perception of the second will be affected by the first. Therefore, it is worth considering the colours that are used together to create that illusion. On the other hand, when two contrasting colours are used together, one of them becomes much more apparent than the other, as a bright colour surrounded by dark colour is more likely to be observed.

In addition to all, the absence of colour in some parts of the novels is also important and needs analysis. While the use of colour while describing an object, person or environment symbolically carries meaning, the lack of colour is also a way to carry another symbolic meaning. In other words, "the very fact of mentioning or not mentioning the colour of an object was quite a significant choice reflecting the economic, political, social, or symbolic stakes relevant to a specific context." (Pastoureau, 2009:15) Absence of colours also clears the space, and creates a blank canvas for other colours to shine, because it creates an extra powerful, eye catching effect on the colour being mentioned afterwards.

All in all, in the novels "the colour of an object is not perceived, but constructed." (Chapman, 1937: 448) Therefore, by following the traces of colour symbolism it is possible to understand how this construction process takes place in the novels to carry symbolic meanings attributed to colour.

The first chapter will focus on George Eliot's novel, **Middlemarch**. Since the novel is extensive and includes many details, symbolic colours are repetitively used to convey important ideas to the reader. These colours are specifically used in relation to the particular characters in order to create a sort of sign system to indicate important stages in their lives and are also utilized to display their altering individual progression as well as their relationship with one another. The network of colours, namely blue and red, conveys the idea of potential change in society which is reflected by colour symbolism used in relation to women. Therefore, by taking the colours of Dorothea's blue-green boudoir as the starting point, and the red leather cases of the cameos as a guideline, the effects of all colours and their agents in this room on Dorothea's transformation, her marriage, and also on Casaubon and Will, will be examined closely. Moreover, the analysis of Rosamond, who is frequently

modified by the colour blue, will not only assist the argument of changeable meaning of colours but also the study of other female characters of **Middlemarch** in relation to their male companions.

Focusing on symbolic colours in Thomas Hardy's **Tess of the D'Urbervilles**, which can be considered as an interim, from Victorian to Modern Novel, the second chapter will examine how symbolic colours are used specifically in relation to Tess to show that what happens to her is not her fault, since she is innocent and there is nothing much she can do to change her destiny. Moreover, the colours blue and red creates the same network of colours in relation to other colours to assert that even she cannot survive at the end of the novel and use the potential she has to better her life, it is probable that her sister Liza-Lu will access the change and improve her status in life. By using other colour combinations in a sequence, namely green, red and white, the author is able to create the idea that what starts in 'The May Day Dance' on a green field works as a medium for the other colours to emerge, and all together they serve as a way to prove that Tess is a 'pure woman.' Considering green as the colour of destiny and chance, and supporting the same idea by other symbols and colours, especially by the appearance of colour of her dresses in a sequence, Hardy creates a sort of network of colours which appear in all different 'phases' of Tess' life. Therefore, it is possible for the reader to follow the struggles of Tess as an emblem of laborious progression of women in time.

Finally, the third chapter will examine the use of colour symbolism in D.H. Lawrence's novel **The Rainbow**, in relation to the depiction of alteration and progression of the society through modernism represented by the three generations of the Brangwen woman, Lydia, Anna and Ursula. The lives of these three women and their interactions with male characters in the novel will be analyzed in accordance with the repetition or appearance of the same symbolic colours, blue and red, no matter the meanings they convey or imply alter as expected, since they all represent different generations of the family. The symbolic meaning created by the blue colour which represents the potential carried by each of the women in the novel, creates the basis of the analysis of colour symbolism.

Thus, examining the colours together with the other symbolic components in all three novels, how colour symbolism contributes to novel analysis will be discussed. It is also aimed to reach an analysis to prove that the network created by blue and red with the assistance of other colours makes it possible to trace the changing conditions of the society in time and how it is reflected by the colour symbolism used in relation to the advancement of status and role of women.

# CHAPTER ONE

# MIDDLEMARCH

## 1.1. The Symbolic Colours Used in Relation to Dorothea Brooke

In **Middlemarch,** what makes a colour specific is its repetitive use. As it is a very detailed and extensive novel, including number of characters, their relationships to one another and descriptions of numerous places where they meet or live, the symbols which convey important ideas or situations become memorable when they are repeated and modified by colour adjectives. Colour used as an adjective makes it easier for the reader to remember as it is easier to 'visualise' what is being narrated. For instance, the description of something becomes much more vivid through the help of colour. Also, as the circumstances change through the novel, the meaning asserted through colour and the modified symbol being repeated also evolves. The blue-green room, or boudoir, where Dorothea stays and chooses to spend most of her time at Lowick during her marriage to Mr. Casaubon, carries the features described above, and it is quite symbolic that throughout the novel this room is always called 'the blue-green boudoir' and the colours are mentioned each time.

Mr. Casaubon asks Dorothea to choose one of the rooms in Lowick as her boudoir and Dorothea lets him decide for her. Here, the narrator creates a remarkable scene during a conversation where Casaubon, Dorothea and Celia try to decide on Dorothea's boudoir. Celia interrupts them and tells Dorothea to choose the room with bow-windows. Celia's attempt to stop her sister letting Mr. Casaubon decide the room for her is a way to protect her sister from an old man's decision, and to help her to choose a beautiful room where she can be happy. Possibly, Celia does not know what kind of room this is, or how it is decorated, and interestingly the room she offers is the blue-green boudoir. Her reason to support her recommendation is the windows from which the room looks out. In fact the first thing being described related to the blue-green room are its windows and as the novel progresses, the light form that window and the transition it creates to the outside world helps Dorothea to

find ‘herself’ in a room where she was put to transform into a ‘ghost lady’. From this we see that, by focusing on the windows of the blue-green room, Eliot is trying to show her reader how important this room is since a room is “a symbol of individuality—of private thoughts. The windows symbolize the possibility of understanding and of passing through to the external and the beyond, and are also an illustration of any idea of communication.” (Cirlot, 2001:274)

At different stages of her married life, and after the death of her husband, Dorothea spends her time in this room and each time not only the narrative but also the way she feels about the room changes. In each description, the reader is able to realise that although the furniture, walls, objects in the room remain the same, the way Dorothea perceives them and the way the narrative interprets them, changes simultaneously. What is important here is that the reader is able to trace the importance of these changes by the help of the colour description of the room. Instead of being narrated as ‘Dorothea’s room’ or just ‘her room’; the colour adjectives, blue-green, are used every time to modify it. The room belonging to Dorothea is the blue-green room, or quite symbolically boudoir, which is a French word for a private sitting room, bedroom or salon belonging to a woman. Before analysing the changing narrative and its contribution to the definition of the situation being described, I would like to mention a very interesting and, I believe, symbolic reference related to ‘the blue room’ in the history of France. In her husband’s hotel in the early seventeenth century “the Marquise de Rambouillet created an alternative court, [the chamber bleue], a new center of power, a place where power was exercised through conversation” and this became an important meeting place for people of significance, especially in the field of literature. (DeJean, 2001: 298) Although Dorothea isolates herself in her blue-green room, similar to the dialogues of the attendants of the blue chamber, Dorothea’s monologues in it enable her to overcome her self-questioning and find a way to make up her mind when she is confused. Especially her questions and the ‘answers’ she gets from her ‘dialogues’ with the miniatures, which resembles the debates in the Hotel de Ramboillet where “authors came there to read their works and await judgement.” Moreover, as “the influence these informal debates had on the literary life of the age was immense”, the

effects of the so-called answers of the miniatures also have tremendous outcome in Dorothea's life. (DeJean, 2001: 299) For instance, they evoke Dorothea's suppressed feelings about Casaubon and Will, which cause her to be estranged from the former, yet attached to the latter. For Dorothea, her room is the place where she finds herself at peace, away from the rest of the house, and especially her husband. It is important to note that Casaubon is never present in this room after introducing it to Dorothea and Celia. Likewise none of the characters, except Celia, is mentioned being in this room. Therefore the blue-green room is, an "inner sanctum" where only women are allowed. (DeJean, 2001:298) The dominance of women is present in both blue rooms. "The salons […] were a world presided over by women," and "this is the only time in the history of French literary tradition that a powerful phenomenon, a movement with important literary, social, often even political implications, was initiated by women." (DeJean, 2001: 299) The main reason for Dorothea's attempt to marry Edward Casaubon is to reach knowledge. She is trying to survive and improve herself in the world of men, as "the women of the salons worked to infiltrate and democratize the aristocracy." (DeJean, 2001: 303) In the case of Dorothea's room, the previous owner is Casaubon's mother. The room itself belongs to the past generation and we know nothing about the achievements of the previous owners; yet Dorothea as the new generation is there not only to realise the oppression of women, but also to find a way to overcome it. The changing description of the room, which will be analyzed shortly in detail, reflects this advancement.

The choice of the colour blue to describe the room for Dorothea carries significant connotations, and Eliot herself must have been aware of Madame de Rambouillet's literary salon. Moreover, Eliot's attempt to describe the society in **Middlemarch** resembles the debates in the Hotel de Ramboillet over the literary works, where, in the novel, she 'tells her story and awaits judgement'. She is a female author in a men's world, like the women owners of the salons of the past. Eliot is like Dorothea, trying to find a new way through old maps and asking questions to miniatures, trying to create a future from the remnants of the past. In the end what she achieves, the life she created for Dorothea, may not be ideal, but at

least she finds a way to march out, as Dorothea finds a way out from Lowick, so that a sort of imprisonment is rewarded by a sort of freedom.

If we return to the colours of the room, it is interesting that it is not just a blue room but also green. Not only the room but also the tapestry hanging over the door is described as being these two colours. Moreover, the pairing of the blue and green is also present when Casaubon dies in his blue cloak surrounded by evergreen Yew Trees. The question here is why Eliot brought these two colours together? Is this an attempt to take the reader's attention to two different colours which may well symbolise Dorothea's changing mood in the different phases of her life? The answer to these questions can be found by the analysis of the symbolic meanings of blue and green.

The colour "(…) green, particularly if it has a dash of blue, is the colour of healing. It is helpful, strong, friendly." (Cayce, 2002: 13) The idea of these qualities of blue and green can be applied to Dorothea's feelings towards this room since she does not want to make any changes. She finds this room beautiful as it is and creates a sort of bond with the miniatures hanging on the walls of the room which also support the "helpful and friendly" atmosphere of the boudoir. In this room, she attempts to escape from real life, especially the reality of her unhappy marriage. The time she spends in each of her "retreats to her boudoir mark stages of self-realization, and then self-fulfilment." (Reynolds, 2004:122) Therefore this room helps Dorothea to discover her true feelings both for Casaubon, her husband, and Will Ladislaw, her future husband. The healing quality of blue and green help her to stay calm on her own and find answers to the questions that she even cannot dare to ask herself. In this process of her self-discovery, the description of the blue-green room also evolves and the hues of the colours change. The first description of the room is as follows:

> The bow-window looked down the avenue of limes; the furniture was all of *a faded blue*, and there were miniatures of ladies and gentlemen with powdered hair hanging in a group. A piece of tapestry over a door also showed *a blue-green world* with a pale stag in it. The chairs and tables were thin-legged and easy to upset. It was a room where

> one might fancy the ghost *of a tight-laced* lady revisiting the scene of her embroidery. (**Middlemarch**, 61, *my italics)*

The furniture of the room is a "faded blue" and we also learn that the chairs and tables are not as sturdy as they seem. The idea that this is a lady's room, the quality of being fragile is supported by these descriptions and "the ghost of a tight-laced lady revisiting the scene of her embroidery" completes the atmosphere. The tapestry hanging in the room is worth analysis as it "*also* showed a blue-green world" (**Middlemarch**, 61, *my italics*). The placement of the tapestry and the figure on it carries parallel connotations to the ideas that stem from the blue-green room. It is "over [the] door" and there is "a pale stag in it." The doors are the "symbols of openings, outlets, hopes of salvation" the place of exits and entrances, so it is the line between the outside and the inside. (Cirlot, 2001: xlviii) Here, as the door does not lead to the outside but into the other parts of the house, it can be said that to be the border between the house and the boudoir, between the household and the lady owner. Considering Dorothea, this room is her world. The door leads her to the place where she feels at peace, meditates and makes up her mind. Interestingly, the description of the room makes it rather like an imaginary world and a place of fairy tale or romance, similar to the way Dorothea perceives the idea of her marriage to Casaubon at the beginning. Objects that create the composition make the room ethereal and this quality fits the idea of a ghostly lady, pale furniture and the pale stag on the tapestry. Being over the door, the tapestry acts as a watching guardian. As the room is like a lady's sanctuary, the stag in it is the guardian of the room. Guardians in general protect "all mythic, religious and spiritual wealth or power (…) against hostile forces or against possible intrusion by the unworthy", so the stag in the tapestry can be there to protect the female owner of the room from men, namely the male oppression which is a sort of "hostile force" and an unworthy intrusion to the female world." (Cirlot, 2001:134) To complete the image of a women in her 'blue-green tower', like the treasure in a chest being kept safe, the 'keeper of the treasure' can be expected to be "a griffin or dragon, or else a warrior endowed with superhuman powers [and in legends] the same function may be performed by the figures inscribed on doorways" and just like the tapestry placed likewise in the blue-

green room (Cirlot, 2001:134). After describing all these connotations, what is interesting here is the figure of an animal on the tapestry, the stag, which is an adult male deer. Being over the door of lady's room, the stag, representative of the masculine, is a "symbol of fecundity and the rhythms of growth and rebirth." (Chevalier et.al., 1996:920) These symbols are also supported by the "blue- green world" of the tapestry (**Middlemarch**, 61) as both these colours "suggest interconnected allusions to life, rebirth and creation." (Paul, 2017:75) Although the male deer is supposed to symbolize rhythm and rebirth, the stag on the tapestry is pale and as the novel progresses and the description of the room and the tapestry changes, it becomes even paler, turns into a ghost and almost disappears. The presence of the male guardian over the door dissolves as Dorothea herself regains her self-decision. Quite interestingly, the stag can be likened to Casaubon. He is always described as 'pale' and he seems like a guardian to a young lady: the aspect of a mythological character suits him well as he is trying to write a book related to mythology. Nevertheless, he never completes it and his presence disappears gradually throughout the chapters of the novel and finally he dies in his blue cloak, surrounded by evergreen Yew trees. Yet before his death, the change in Casaubon's health happens simultaneously with the changes of the blue-green room, specifically with the focus on the furniture and the tapestry. By describing these images repeatedly, the narrator not only takes the attention of the reader to what is important, but also there exists another method to awaken the idea of change in Dorothea herself. For instance, the way she perceives the blue-green room changes after Dorothea and Casaubon come back from their honeymoon in Rome, which is a turning point in her life: her altering relationship to both her husband and Will Ladislaw and also her ideas about life in general. Dorothea herself tells Will that, "[she has] often felt since [she has] been in Rome (...) [that] most of [their] lives (...) look much uglier and more bungling (...)." (**Middlemarch**, 183) In addition to that, in the same scene in Rome, the rest of her conversation with Will causes her to question her life and she starts to see things from a different perspective, the full incident helping her to realise the truth. The truth is, as Will Ladislaw forewarns, after they leave Rome, that she "will go and be shut up in that stone prison at Lowick: [she] will be buried alive." (**Middlemarch**, 183) As a consequence, the

change in the narrative of blue-green room reflects Dorothea's awareness of the situation and her urge to free herself from that "stone prison."

> Mr. and Mrs. Casaubon, returning from their wedding journey, arrived at Lowick Manor in the middle of January. A light snow was falling as they descended at the door, and in the morning, when Dorothea passed from her dressing-room into *the blue-green boudoir that we know of*, she saw the long avenue of limes lifting their trunks from a white earth, and spreading white branches against the dun and motionless sky. The distant flat shrank in uniform whiteness and low-hanging uniformity of cloud. *The very furniture in the room seemed to have shrunk since she saw it before: the stag in the tapestry looked more like a ghost in his ghostly blue-green world; the volumes of polite literature in the bookcase looked more like immovable imitations of books.* The *bright fire* of dry oak-boughs burning on the logs seemed an incongruous renewal of life and glow—like the figure of Dorothea herself as she entered carrying the *red-leather cases* containing the cameos for Celia.
>
> She was glowing from her morning toilet as only healthful youth can glow: there was gem-like brightness on her coiled hair and in her hazel eyes; there was *warm red* life in her lips; her throat had a breathing whiteness above the differing *white of the fur* which itself seemed to wind about her neck and cling down her *blue-gray pelisse* with a tenderness gathered from her own, a sentient commingled innocence which kept its loveliness against the crystalline purity of the outdoor snow. As she laid the *cameo-cases on the table in the bow-window*, she unconsciously *kept her hands on them*, immediately absorbed in looking out on the still, white enclosure which made her visible world. (**Middlemarch**, 226, *my italics*)

First of all, in order to draw attention to the things that change compared to previous description of the room, the narrator reminds the reader that Dorothea is in "the blue-green boudoir" and it is the boudoir "that we know of." Actually, the description of the room in the following sentences does not support the idea that it is the same room "that we know of." To show the change in Dorothea's feelings, and her inner world, the narrator has changed the portrayal of the same elements. The furniture seems to become smaller and especially "the stag in the tapestry looked more like a ghost in his ghostly blue-green world." (**Middlemarch**, 226) Dorothea realizes that there starts to exist a sort of distance between her and the components of the room. When she sees the room for the first time, she wants the room as it is, but as she is aware of the realities of her marriage, she no longer wants to have or to see this furniture that is old. In addition to that, the colour of the furniture is not mentioned this time to put an emphasis on the idea that her affection for the past starts to diminish, along with the size of the furniture. The stag has a similar fate. As the colours are symbolic, the changes in their hue or total disappearance are also worth considering. For instance,

the pale stag turns into a ghost when it is now in “his ghostly blue-green world.” In the description above, the colour adjective white is repeated in “white earth”, “white branches” and “uniform whiteness”. The narrator intentionally creates a surrounding colour in the minds of the reader; in other words by using white; he clears the space and creates a suitable background in order to put the symbolic one in front. Red is the colour which shines through the white, neutral environment. The attention of the reader is not on the furniture or the tapestry but on the symbols that stand for “renewal of life and glow—like the figure of Dorothea herself.” (**Middlemarch**, 226) The “bright fire”, “red-leather cases” and “warm red life in her lips” are all shades of red which is the colour of blood, therefore life. They all symbolise the birth of the new Dorothea. As already discussed, the change in Dorothea is evident as things change in the blue-green room. In the previous descriptions of her boudoir, Dorothea’s own presence in the room is not much different from the tapestry, the furniture or the books; she is as a passive and inanimate an object as them. Now, it is possible to visualize how she looks thanks to the colour adjectives being used. The narrator, in a way, starts to form her as a painter draws the details of a figure on a blank canvas. First, she is just a figure in a blue-green world where everything is pale and ghostly, actually she resembles the ghost of ‘tight-laced’, ‘proper’ lady in the ‘blue-green world’ guarded by a ‘stag’. Yet, here she is back to life, as “there was warm red life in her lips; her throat had a breathing.” (**Middlemarch**, 226) Instead of being a part of the room, as the fragile furniture or dissolving tapestry, she starts to evolve and the colours used for her description begin to match to the whiteness of the outside world. Being no longer a part of the room, symbolizes Dorothea’s liberation. What helped her to free herself from the ‘blue-green world’ are the “red-leather cases containing the cameos for Celia [which Dorothea] laid (…) on the table in the bow-window,[and] she unconsciously kept her hands on them, immediately absorbed in looking out on the still, white enclosure which made her visible world.” (**Middlemarch**, 226) The colour of the cases acts as if it gives her the energy that she needs. It should be noted that the importance of the cases containing cameos are implied by the narrator before, without letting the reader know their colour, during that earlier conversation between Dorothea and Will in Rome. When Dorothea asks Will to choose the cameos for her, he thinks that Dorothea is choosing them for

herself, and he says their colour is fine and they will suit her. The cameos are not described in detail; therefore their background colour is unknown. However, the image on them is generally ivory coloured or white. It can be concluded that, Will thinks the colour white suits Dorothea as she is also generally portrayed wearing her white dress in the novel, especially when she is together with Will. Moreover, Dorothea explains Will that the cameos are for Celia, not for herself. (**Middlemarch**, 182) The narrative quite significantly takes the attention to the cases while Dorothea makes her final comment on the cameos:

> 'You seem not to care about cameos,' said Will, seating himself at some distance from her, and *observing her while she closed the cases*.
>
> 'No, frankly, I don't think them a great object in life,' said Dorothea. (**Middlemarch**, 182, *my italics*)

As the novel progresses the symbolic colours of the blue-green room start to disappear; the more Dorothea finds herself, the less significant the colours become. In the next description of the room, the tone of the narrative changes although the room, the furniture and the tapestry are all the same. Instead of just giving the description of the room, the narrative voice starts to describe how Dorothea feels. Since there is no exchange of dialogue present in this room, the only thing Dorothea does is to stand there as a figure and share the fate of the miniatures the existence of which she never realised before. The movement and energy brought into the room by the red cases of the cameos helps Dorothea to realize her situation, to question things aloud and seek their answers.

> Meanwhile there was the snow and the low arch of dun vapor—there was the *stifling oppression of that gentlewoman's world*, where everything was done for her and none asked for her aid. (…) Her blooming full-pulsed youth stood there in a moral imprisonment which made itself one with the *chill, colorless, narrowed landscape, with the shrunken furniture, the never-read books, and the ghostly stag in a pale fantastic world that seemed to be vanishing from the daylight.*
>
> (…)

> The ideas and hopes which were living in her mind when she first saw this room nearly three months before were present now only as memories: she judged them as we judge transient and departed things. All existence seemed to beat with a lower pulse than her own, and her religious faith was a solitary cry, the struggle out of a nightmare in which every object was withering and shrinking away from her. (**Middlemarch**, 227)

Different from the 'glowing, healthful youth' in the previous description, here Dorothea is in a state of depression, her state of mind wandering through the realities of her life. She starts to feel herself imprisoned there, as foreshadowed by Will in Rome. The effects of the blue-green room; although seemingly friendly, peaceful and conveying of healing properties at the beginning, give her a sense of uneasiness now. Here we see that the meanings attributed to colours can be changeable. "Blue [also] has a meaning all its own as expressed in 'feeling blue,' (…). The colour once referred to the insane, then to mental depression in general." (Birren, 1992:170) In addition to that, "blue surroundings calm and soothe (…) [but] they do not stimulate, since they provide merely an escape from the real world, an escape which in the long run may lead to depression." (Chevalier et.al., 1996:103) Dorothea's retreats to her room cause her to be away from the society, from the world outside. Therefore here, the blue colour of the room represents being passive, inactive and socially immobile, all of which Dorothea must escape in order to achieve her independence and individuality, to figure in active life. If the room was just blue, then maybe Dorothea has no chance to change her fate as blue "has solemn supraterrestrial gravity [and] this gravity evokes the idea of death." (Chevalier et.al., 1996:103) The guidance she needs to free herself is provided by the room, as it is also green. Green embodies what Dorothea needs, since it is the colour of hope and it is "associated with (...) emeralds and strength" (Pastoureau, 2014: 127). This idea recalls the emeralds Dorothea chooses at the very beginning of the novel while she is drawing the plans of the cottages, specifically their stairs and chimneys. Stairs symbolize the idea of mobility and ascension and the chimneys are reminiscent of fire and life. Dorothea's attempt to create a better life for the tenants is also assisted by the colour of the emeralds. As a consequence, for Dorothea, green is a benevolent colour in her room

helping her to gain her true self back and be the woman making plans to change society.

This scene is also important as it is the last time the stag in the tapestry is mentioned. It is not only pale and ghostly as before, but a "stag in a pale fantastic world that seemed to be vanishing from the daylight." (**Middlemarch**, 227) Likewise, Dorothea's married life, a sort of illusion she creates in her mind, starts to die as does her husband. The likenesses of the stag and Casaubon takes us to the point that, the stag stays in the room but Casaubon dies and quite symbolically when he dies he wears a 'blue cloak.' In contrast to Casaubon's demise, Dorothea moves forward by the help of the miniatures hanging on the walls of blue-green room since they rescue her from depressive and nightmarish surroundings. Ellen Conroy describes blue "as the colour of truth, which is the result of calm reflection and never heated argument." (Conroy, 1921:27) Here in this blue room her reading of the miniatures helps Dorothea to discover the truth:

> Each remembered thing in the room was disenchanted, was deadened as an unlit transparency, till her wandering gaze came to the group of miniatures, and there at last (227) she saw something which had gathered new breath and meaning: it was the miniature of Mr. Casaubon's aunt Julia, who had made the unfortunate marriage—of Will Ladislaw's grandmother. Dorothea could fancy that it was alive now—the delicate woman's face which yet had a headstrong look, a peculiarity difficult to interpret. Was it only her friends who thought her marriage unfortunate? or did she herself find it out to be a mistake, and taste the salt bitterness of her tears in the merciful silence of the night? *What breadths of experience Dorothea seemed to have passed over since she first looked at this miniature!* She felt a new companionship with it, as if it had an ear for her and could see how she was looking at it. Here was a woman who had known some difficulty about marriage. Nay, the colours deepened, the lips and chin seemed to get larger, the hair and eyes seemed to be sending out light, the face was masculine and beamed on her with that full gaze which tells her on whom it falls that she is too interesting for the slightest movement of her eyelid to pass unnoticed and uninterpreted. The vivid presentation came like a pleasant glow to Dorothea: she felt herself smiling, and turning from the miniature sat down and looked up as if she were again talking to a figure in front of her. But the smile disappeared as she went on meditating, and at last she said aloud—
>
> "Oh, it was cruel to speak so! How sad—how dreadful!"

> She rose quickly and went out of the room, hurrying along the corridor, with the irresistible impulse to go and see her husband and inquire if she could do anything for him. (**Middlemarch**, 228, *my italics*)

The questions Dorothea asks about the miniatures turns into a sort of monologue and this is the reason for her self-realization, a sort of awakening that helps her to see what "seemed to have passed over since she first looked at this miniature!" The moment she creates a sort of bond with the miniature, sees it as a friend who can listen and understand her, the description of the miniature gradually changes. Symbolically, the first thing that happens is the deepening of the colours. In contrast to all the things that represent the past gradually disappearing (the fading furniture, pale stag in the tapestry and the ghostly presence of the woman in her embroidery), the miniature of the woman starts to become enliven through colour. As "the lips and chin seemed to get larger, the hair and eyes seemed to be sending out light, [and] the face was masculine", it resembles Will Ladislaw who is 'the future' for Dorothea. (**Middlemarch**, 228) After her 'conversation' with the miniature and mediation after it, she suddenly starts to utter her own words aloud: "Oh, it was cruel to speak so! How sad—how dreadful! "(**Middlemarch**, 228) The reader is never able to learn the inference of Dorothea's words, but one can assume that it is about Casaubon as she leaves the room and goes to see her husband. It can be concluded from all the imagery related to Casaubon in this room, namely the stag, what the miniature 'told' Dorothea is that Casaubon may face the same end as the stag in the tapestry. As the room is gradually illuminated by the light from the window, symbolically from the outside world, and as the energy Dorothea needs to change her life is assisted by the red leather cases of the cameos and the miniature, both of which have implications of Will, the presence and function of Casaubon fade as everything else in the blue-green room. Significantly, after this event, the room is continued to be described as the blue-green boudoir and there starts to exist a reciprocal understanding between Dorothea and the 'inhabitants' of the room, as "even the pale stag seemed to have reminding glances and to mean mutely, "Yes, we know."" (**Middlemarch**, 306) For the case of the miniatures, "they had made an audience as of beings no longer disturbed about their own earthly lot, but still

humanly interested." (**Middlemarch**, 306) Finally, Dorothea's quest in the blue-green world takes her through difficult times but in the end she not only finds her own voice but also gives voice to the other oppressed and silenced inhabitants of the blue-green room.

The next time the narrator takes the readers to the blue-green boudoir is after the death of Casaubon. The room is mentioned as "the blue-green boudoir where Dorothea chose oftenest to sit" (**Middlemarch**, 442) and the last time it was mentioned as "Dorothea was seated in her boudoir." (**Middlemarch**, 444) Although she is sitting in her room, the moment when she learns that Will is there to see her, Dorothea meets him in another room below the boudoir, furnished in a much simpler way. The only resemblance between this room and her boudoir are the bow windows. (**Middlemarch**, 444) It is clear that, the absence of the colours of blue and green in the description cannot be a coincidence. The boudoir having completed its mission, 'the blue green boudoir' is just a boudoir from now on as Dorothea is Dorothea, no longer Casaubon's wife. Moreover, it is a different Dorothea who no longer chases after the ghosts of the past in a gloomy room, but looks forward to the future, in another bright room where she receives her future husband. Symbolically, what announces Dorothea's freedom from her husband is his blue cloak which he wears when he dies. Edward Casaubon is an old man who is generally associated with the past by those around him. The colour adjectives generally used for his description are black, brown, and a general paleness as Dorothea describes him "the set of his iron-gray hair and his deep eye-sockets made him resemble the portrait of Locke." (**Middlemarch**, 13) Therefore, when the colour adjectives used for his description change, we realise that the narrative is shifting attention on the current situation and to the object which carries these unexpected colours. For an old man who is similar to the dusty old pages of a book or brown furniture and dark atmosphere of a library, the blue cloak suddenly draws attention when he dies in it. Moreover, Casaubon is often described wearing his black cloak as he "takes his usual exercise" in the Yew Tree Walk. (**Middlemarch**, 348) Black is the colour of death and quite significantly on the day Casaubon meets Lydgate at the same place and learns the truth from him that "death from [his] disease is often sudden", Casaubon is described as "the black

figure with his hand behind and head bent forward." (**Middlemarch**, 350) Similarly, Casaubon's fate is also foreshadowed by the contrasting images that are used to describe him and Will in the previous chapter. While Will is narrated "like an incarnation of the spring (...), a bright creature", Casaubon is described wearing his "black gown." (**Middlemarch**, 389) Evidently, similar to the surrounding where the "fresh green growths piercing the brown", Casaubon dies and he is replaced by Will (**Middlemarch**, 388).

Before the symbolism of the blue cloak, it would be wise to mention the significance of it by explaining the details of the narrative where the blue cloak shows up for the first and the last time in the novel. To start with, after Casaubon asks Dorothea if she will carry out his wishes, act in the way he wants and stay away from the things he does not approve, Dorothea tells him to wait for her answer till the following day (**Middlemarch**, 394). The morning of that day, Dorothea wakes up and tries to find Casaubon to give him her answer:

> When she entered the Yew-tree Walk she could not see her husband; but the walk had bends, and she went, *expecting to catch sight of his figure wrapped in a blue cloak, which, with a warm velvet cap, was his outer garment on chill days for the garden.* It occurred to her that he might be resting in the summer-house, towards which the path diverged a little. Turning (397) the angle, she could see him seated on the bench, close to a stone table. His arms were resting on the table, and *his brow was bowed down on them, the blue cloak being dragged forward and screening his face on each side.*
>
> (...) She went into the summerhouse and said, "I am come, Edward; I am ready." He took no notice, and she thought that he must be fast asleep. She laid her hand on his shoulder, and repeated, "I am ready!" Still he was motionless; and with a sudden confused fear, *she leaned down to him, took off his velvet cap,* and leaned her cheek close to his head, crying in a distressed tone—
>
> "Wake, dear, wake! Listen to me. I am come to answer." But Dorothea never gave her answer. (**Middlemarch**, 398, *my italics*)

As stated by Chevalier et.al, the colour blue has funereal gravity and as a result it recalls the idea of death. (Chevalier et.al., 1996:103) Therefore, even from a distance Casaubon's blue cloak gives this hint. His velvet cap which screens his face also represents the same idea, as "covering one's head signifies invisibility, that is,

death." (Cirlot, 2001:151) Since there are no other descriptions of the surroundings, especially when no other particular colour adjectives are used, the attention is drawn on the blue cloak. Moreover, as a support to the idea being carried by the cloak, there is another important symbol that is used to construct the scene. "The Yew-Tree Walk" which leads Dorothea to the summer house where she finds her husband dead is also the path that takes Casaubon to the place where he dies. A yew tree is used as a symbol for death related to its being frequently planted at the graveyards and also "it is presumably because yew berries and leaves are poisonous that the tree acquired its deathly associations, and perhaps also because of its dark foliage." (Ferber, 1999: 245) Moreover, Michael Ferber also notes that the yew tree is a deadly tree because good bows can be made out of its strong and pliable branches; this idea is connected to the symbols which are so far discussed in relation to Casaubon himself. (Ferber, 1999: 245) Considering the same occurrence of the colour combination, Casaubon's blue cloak and evergreen Yew trees, all these ideas take us back to the blue-green boudoir with bow windows, so that the resemblance between Casaubon and the disappearing stag is completed when Dorothea finds him dead; "his arms were resting on the table, and his brow was bowed down on them (...)." (**Middlemarch**, 398)

Contrary to its effect on the stag, the light which comes from the bow windows of the blue-green room awakens Dorothea, clears the haze and lets her see things in a different way. Here, the Yew trees function in the same way as the light. As well as the idea of death, in some cultures the Yew tree is the tree of wisdom, knowledge and rebirth. In this case, similar to the blue-green boudoir, while "the Yew Tree Walk" takes Casaubon to his death, it is the path that leads Dorothea to her freedom, thereby allowing her self-realization and fulfilment:

> The knowledge we gain from the Yew makes it an extremely important tree for healing. It can help us overcome our fear of our own death and, by freeing us from this fear, bring us a greater stillness in our lives. Death heralds the ending of something. It may be a physical death, or the death of our old selves, an old way of life or an old way of looking at things. Each end, each death, is a new beginning, hope, future and transformation. Sometimes things need to end or die before the new

> can begin, and understanding rebirth always requires seeing beyond our limitations. (Kindred**,** 1997)

If we change our angle, in the same way that "turning the angle" Dorothea is able to see Casaubon, it can be possible to interpret Casaubon's blue cloak from a different point of view since "the material, adornments, colour and shape of the cloak add further shades of meaning." (Cirlot, 2001:50) While Dorothea is trying to find her husband, she is "expecting to catch sight of his figure wrapped in a blue cloak." (**Middlemarch**, 398) "Wrapped in blue cloak" is a Netherlandish proverb that was used in the past and it means 'to be deceived.' The meaning of this proverb is explained in two Dutch paintings by Bruegel the Elder and Bruegel the Younger. In Bruegel the Elder's painting "which is also called 'The Blue Cloak', we see a man having a blue cloak being put on him by a woman [and] (...), the colour blue in itself represents the deception. The wife is deceiving him by wrapping him in blue." Moreover, in Bruegel the Younger's painting "the proverb is presented by a man putting on a blue cloak [where] he is ironically covering himself in a blue cloak, thus fooling himself." (https://vulgarcrowd.wordpress.com/2015/09/16/weekly-proverb-of-the-past-wrapped-in-a-blue-cloak/ : 28.01.2019) As a consequence, Casaubon is wearing a blue cloak because he believes that his wife might deceive him as he prepares his will accordingly; the will which is going to prohibit Dorothea from Casaubon's inheritance if she marries Will Ladislaw. From another point, by asking Dorothea to give a promise about something that she does not know, he is fooling himself; and the blue cloak is used as a reference to Dorothea's answer which would possibly be 'No' as she is "*expecting to* catch sight of his figure wrapped in a blue cloak" (**Middlemarch**, 398, *my italics*).

## 1.2. The Alteration of Colour Symbolism: Rosamond Vincy

So far, in **Middlemarch**, the colour blue, together with other colour combinations, conveys different but related symbolic references which assist the reader to follow the progress of Dorothea. Rosamond Vincy is another female

character who is also modified quite frequently by blue throughout the novel. In contrast to its symbolic function as a medium of creating the suitable environment for Dorothea's self-realization in her boudoir, and helping her to free herself from her imposed married life; blue is symbolically used to describe the perception of Rosamond by the society, namely by men. The men in Middlemarch are always enchanted by her blondness, her blue eyes and her blue dress; and the first time the narrator mentions Rosamond in the novel, she is the topic of men's conversation, in which they try to figure out how a perfect woman should be:

> "Ay, to be sure, there should be a little devil in a woman," said Mr. Chichely, whose study of the fair sex seemed to have been detrimental to his theology. "And I like them blond, with a certain gait, and a swan neck. Between ourselves, the mayor's daughter is more to my taste than Miss Brooke or Miss Celia either. If I were a marrying man I should choose Miss Vincy before either of them." (**Middlemarch**, 73)

The way Rosamond is defined by Mr. Chicely turns her into a figure who is only there to be looked, admired, discussed and chased after. Moreover, chasing her does not require much effort, since in possession of "a certain gait", she is very much to Mr. Chicely's taste, and also she has "small feet" as noticed by Lydgate. (**Middlemarch**, 131) In the following pages, the narrator reminds us that, since "Rosamond conforms to conventional ideas of nineteenth-century female beauty and modesty" (Hughes, 2006:8), the "most men in Middlemarch, (...), held that Miss (92) Vincy was the best girl in the world, and some called her an angel." (**Middlemarch**, 93) Rosamond is the favourite woman among men, because her mission in life is to be beautiful and be a kind of 'angel in the house' figure; find the ideal husband, get married and live happily ever after. After this description of Rosamond from a male perspective, the next time the narrator mentions the way Rosamond looks, we learn that there are "only a few children in Middlemarch looked blond by the side of Rosamond, [as her hair is] hair of infantine fairness, neither flaxen nor yellow" and she has "heavenly blue eyes."(**Middlemarch**, 92) Symbolically, here, Rosamond's fairness is demonstrated by putting her and Mary Garth's images together "reflected

in the glass", Mary who has "brown; (...) curly dark hair" turns into a dark doppelgänger. (**Middlemarch**, 93) By placing together the bright and dark figures of Rosamond and Mary, the narrator also focuses the attention on the two contrasting women, who have different characteristics as well as missions in the novel. In contrast to Rosamond, whose future is already designed for her by other people and her character is described by epithets instead of her actions, Mary is free to decide according to her own judgement and moral values, which are neither affected nor changed by male authority; she tries to get what she wants and is stubborn as her "curly dark hair." (**Middlemarch**, 93) Mary is always described sitting by the fire and reading books or sewing, all of which suggest that she is a down to earth character trying to earn her own living and improving herself and her position in society. She wants to become a teacher, since she believes that she "must teach: [because] there is nothing else to be done." (**Middlemarch**, 330) Similar to Dorothea, Mary is always in pursuit of being useful and making a difference in people's lives. Many of her decisions touch the lives of people around her, the most significant of which is not to agree Mr. Farebrother's demand to burn his will. That night, she does what she believes is right and her action is one of the turning points in the lives of people in Middlemarch. To sum up, Mary "neither (...) create[s] illusions, nor indulge[s] in them for her own behoof." (**Middlemarch**, 93) On the contrary, Rosamond's appearance turns her into an unreal character, a fairy tale heroine, since "the heroine of almost every fairy tale in the world is blue-eyed, as a sign that she is the true good, and lovable maiden who is the object and reward of the quest and labour of the prince."(Conroy, 1921:32) Lydgate is also carried away by the beautiful image of Rosamond and his quest does not bring him happiness as he expected, but his demise. I have used the verb 'carried away' intentionally because in the following part of the novel, although he is having a conversation with Rosamond, he loses himself while admiring her beauty:

> Lydgate was almost forgetting that he must carry on the conversation, in thinking how lovely this creature was, her garment seeming to be made out of the faintest blue sky, herself so immaculately blond, as if the petals of some gigantic flower had just opened and disclosed her; and yet with this infantine blondness showing so much ready, self-possessed grace. Since he had had the memory of

> Laure, Lydgate had lost all taste for large-eyed silence: the divine cow no longer attracted him, and Rosamond was her very opposite. (**Middlemarch,** 132)

To start with, Rosamond's beauty is declared by comparing her to Laure, with whom Lydgate is in love before he meets Rosamond. Akin to Mary Garth, Laure is an independent woman "with dark eyes." (**Middlemarch**, 125) Moreover, Laure is an actress who stabs her husband on stage deliberately, yet she makes everyone, including Lydgate, believe that it is an "accidental slip of the foot." (**Middlemarch**, 126) After she is found innocent, she leaves Paris, but Lydgate manages to find her and he asks her to be his wife. Following his proposal, he not only learns that she "meant to" stab her husband, but he is also rejected since she "[does] not like husbands" and "will never have another." (**Middlemarch**, 127) Contrary to Laure's unyielding personality, Lydgate's is depicted as a "madman" who "ha[s] two selves within"; and after Laure's rejection, he returns to Paris "believing that illusions were at an end for him." (**Middlemarch**, 127) Nevertheless, although Lydgate thinks that he loses "the memory of" Laure and "all taste for" her, because Rosamond is "very opposite", she turns into another illusion for him. (**Middlemarch**, 132) Contrary to earlier idealisation of Rosamond's body, what makes Lydgate adore her beauty, or the thing that triggers his admiration and fascination is Rosamond's "garment seeming to be made out of the faintest blue sky." (**Middlemarch**, 132) The blue of her dress is called "a magical word, a (179) word that seduces, pacifies, and invites reverie." (Pastoureau, 2001:180) The fate of Lydgate and the phases of his relationship with Rosamond are foreshadowed by the colour of Rosamond's dress as she "seduces" and "pacifies" him and causes him to lose himself in "reverie". (Pastoureau, 2001:179)

The next time Rosamond is narrated wearing her pale blue dress, her counterpart, the woman whom she is contrasted to, is Dorothea; and as expected, since Dorothea is different from the other women in the novel in many aspects, this analogy generates unexpected consequences. Although Lydgate informed Casaubon that his illness is fatal, Dorothea is in the dark about her husband's health condition. During that scene, Dorothea is in Lydgate's house to see him and ask about his

diagnosis of Casaubon's disease. Before the attention is taken by Rosamond's dress and her conversation with Will Ladislaw, contrary to the straightforward portrayal of Laure and Mary Garth, Dorothea's appearance is narrated in detail. Moreover, rather than being simply a backdrop that by comparison glorifies Rosamond's beauty and blondness, this time Dorothea 'herself' shines out:

> When the drawing-room door opened and Dorothea entered, there was a sort of contrast not infrequent in country life when the habits of the different ranks were less blent than now. Let those who know, tell us exactly what stuff it was that Dorothea wore in those days of mild autumn—that thin white woollen stuff soft to the touch and soft to the eye. It (...) was always in the shape of a pelisse with sleeves hanging all out of the fashion." (**Middlemarch** 356)

Dorothea's description reminds us her preference for simple dress. She is wearing white, which is "the colour of Christ and light, [and it] is also the colour of glory and resurrection (...)" both of which are well enough to epitomize her quest in the novel fittingly. (Pastoureau, 2009: 30) Furthermore, her pelisse is made of "woollen stuff", which is thought-provokingly emphasized as the narrator "tell[s] us exactly what stuff it was". As a consequence, the attention is taken on the material and there are no other details rather than being "in the shape of a pelisse with sleeves hanging all out of the fashion" in contrast to Rosamond's "pale-blue dress of a fit and fashion." (**Middlemarch**, 356) To start with, the material of Dorothea's dress, wool "is the dense, soft, often curly hair forming the coat of sheep that is processed into a textile fiber. (...). After being processed, wool is white and is therefore, used as a symbol of purity (...) and forgiveness of sins (...)." (Samuels, 2008) As a consequence, the colour and the material of her "stuff" well match Dorothea's down to earth, religious character. Moreover, wool is a natural product and therefore organic, since there are not any chemicals included within the process of its creation. In addition to that, Dorothea's dress is white, so there are also no dyes added to it. This is an important feature of her dress, because the process of dying fabrics does not carry a positive symbolism. Pastoureau says in his book, dyers "cheat with the matter", therefore the approach to the profession of dying includes suspicion since "mixing, blurring,

merging, combining were often considered demonic operations because they infringed upon the Creator's desired order."(Pastoureau, 2014:114) Moreover, in relation to the effects of dyes on stuff, in **Middlemarch** there is a detail related to the effects of specific colour dyes on the fabric, namely on the silk. During the conversation between Mr. Bulstrode and Mr. Vincy about issues related to trade, the latter says "(...) that Plymdale's house uses those blue and green dyes it gets from the Brassing manufactory; they rot the silk (...)." (**Middlemarch**, 107) As previously discussed, blue and green are symbolic colours in **Middlemarch**, namely the blue-green boudoir and the blue-green world in the tapestry; therefore, here the conjuncture of these two colours draws attention. The idea of rotting, decay recalls the gradually dissolving image of the stag on the tapestry and the faded blue furniture in the room. The material of the tapestry and the furniture is never mentioned, therefore they may or may not be silk. However as apprised by Mr. Vincy, the material which rots because of blue and green dyes, is silk. Silk is an important symbol here since, "time is usually symbolized by (…) silk." (Cirlot, 2001:54) Therefore, if the silk is time, then these two colours cause it to rot and change. For Dorothea, the time she spends in her boudoir has positive effects on her because she is able to free herself from the boundaries of the past. The whiteness of her dress is also "the sign of life and hope." (Pastoureau, 2009:38) As she gradually frees herself from her husband and he is no longer a powerful figure but a fading, dying old man, Dorothea dresses in white. Dressed in the same attire, "plain dress of some thin, woolen- white material" she meets Will Ladislaw in the library, when her husband is not at home and she learns the true story of Will's family. (**Middlemarch**, 299) In the case of Casaubon, the change in time causes him to evanesce, not only the symbol of the stag related to him but also his blue cloak reveals his inevitable ebbing. Rosamond's pale-blue dress also shares the same fate, as the man she entrapped dies in the end and she becomes a widow. In contrast to Casaubon's fate, she lives; and symbolically the white shawl she wears in the end, not only signals her survival but also her potential to have a different life.

If we return back to the scene at Lydgate's house, after the description of Dorothea, she meets Rosamond and Will.

> (...) Dorothea put out her hand with her usual simple kindness, and looked admiringly at Lydgate's lovely bride—aware that there was a gentleman standing at a distance, but seeing him merely as a coated figure at a wide angle. The gentleman was too much occupied with the presence of the one woman to reflect on the contrast between the two—a contrast that would certainly have been striking to a calm observer. They were both tall, and their eyes were on a level; but imagine Rosamond's infantine blondness and wondrous crown of hair-plaits, with her pale-blue dress of a fit and fashion so perfect that no dressmaker could look at it without emotion, a large embroidered collar which it was to be hoped all beholders would know the price of, her small hands duly set off with rings, and that controlled self-consciousness of manner which is the expensive substitute for simplicity. (**Middlemarch**, 356)

When Dorothea enters the room, both she and Will fail to recognize each other since both of them are "too much occupied with" Rosamond. She is standing in the room as the figure of attention, even Dorothea "look[s] at her admiringly" which causes her not to realise that the gentleman in the room is Will. Although the contrast between Rosamond and Dorothea "would certainly have been striking to a calm observer", Will is not the one who is calm. (**Middlemarch**, 356) On the contrary, similar to Lydgate, Will is also carried away, absorbed into her appearance, "seduce[d]" and "pacifie[d]" by Rosamond's blondness and her pale-blue dress. (Pastoureau, 2001:180) Nevertheless, unlike Lydgate's "reverie", Will is able to regain his consciousness when he recognizes Dorothea. (Pastoureau, 2001:180) After Dorothea leaves, the conversation between Rosamond and Will, and especially Rosamond's questions about Dorothea assist Will's awakening, since in the end he says "[he] must really tear [himself] away." (**Middlemarch**, 359)

> "I shall be happy to be taught," said Rosamond. "But I am sure you admit that the interruption was a very beautiful one. I quite envy your acquaintance with Mrs. Casaubon. *Is she very clever? She looks as if she were.*"
>
> "Really, I never thought about it," said Will, sulkily.
>
> "That is just the answer Tertius gave me, when I first asked him if she were handsome. *What is it that you gentlemen are thinking of when you are with Mrs. Casaubon?"*

> "*Herself,*" said Will, not indisposed to provoke the charming Mrs. Lydgate. "*When one sees a perfect woman, one never thinks of her attributes—one is conscious of her presence*."
>
> "I shall be jealous when Tertius goes to Lowick," said Rosamond, dimpling, and speaking with aery lightness. "He will come back and think nothing of me."
>
> "That does not seem to have been the effect on Lydgate hitherto. *Mrs. Casaubon is too unlike other women for them to be compared with her.*" (**Middlemarch**, 359) (*my italics*)

Bearing all these facts in mind, the change of colour in Rosamond's dresses and her ornaments are worth considering since the alteration of colours is concurrent with her life. For instance, "one evening in March, Rosamond [is described] in her cherry coloured dress." (**Middlemarch**, 382) Here, both the colour of the dress and the time it is worn are both symbolic. To start with, it is an evening in March. First, the name of the month is significant since 'March' as a noun and 'march' as a verb are homonyms. Marching means to walk with force and purpose which symbolises tenacious and change; it also means continuous development. Second, considering both meanings, the name of the town and the novel, Middlemarch, also denotes that the society is 'marching' halfway towards the future. As a consequence, the cherry-coloured dress of Rosamond is significantly described 'in March' not only because its colour carries symbolic references related to the forthcoming changes and transformation of her own life, but also other characters' lives as well, since all the lives of the characters are interrelated to one another. The cherry-colour can be likened to a deep, darker shade of red. In contrast to Dorothea's red-leather cameo cases, which are always described under bright light, Rosamond's dress not only has a darker shade of red, but she is wearing it in the evening, in a room where the details of the lighting conditions are not described. The only detail which assists the reader to visualise the lighting of the scene is given by the description of the place where Lydgate sits, "on an easy chair, by the fire." (**Middlemarch**, 382) As a consequence, by the light coming from the fire place, and assuming that the room is dimly lit by candles, Rosamond's dress would look brown rather than red. Although the colour red has positive connotations in relation to the red leather cases of the cameos, such as fresh blood, life and passion, and they help Dorothea to find the energy she needs

to change her life, here the colour of Rosamond's dress is not a bright red but rather like thickened shed blood which has a darker shade. This detail becomes much more significant when the narrator informs us that "Rosamond [is] expecting to have a baby." (**Middlemarch**, 385) Therefore, the colour of her dress might be reference to her pregnancy. Nevertheless, the colour is not a good omen, as her baby is born prematurely and cannot survive. The reason for the baby's death is linked to Rosamond's horse riding, contrary to her husband's wishes. Rosamond's insistence on riding is symbolic because it signifies her urge to move forward in life and free herself from Lydgate who can no longer offer her the life she demands. Moreover, as Rosamond and Lydgate are gradually estranged from each other because of his debts, Rosamond is not narrated as she was at the beginning, wearing her blue dress, numerous rings and ornaments. The more she becomes aware of the realities of her own life and others', the less detail is used by the narrative to describe her. As a consequence, a tiny detail in her presence becomes much more remarkable. For instance, her white, soft, light shawl is reminiscent of Dorothea's thin, white dress. Moreover, it is the white shawl which Lydgate "put[s] on over Rosamond's shoulders" and she wraps around herself "as she walks towards Dorothea", who is a visitor at Lydgate's house. (**Middlemarch**, 651) Dorothea's visit is a turning point in her relationship with Will, since she learns the truth that he and Rosamond are not lovers. The change in Rosamond starts as she tells Dorothea the truth about Will. This incident and Rosamond's alienation from Lydgate because of his financial troubles, bring these two women together and "for a minute the two women clasped each other as if they had been in a shipwreck." (**Middlemarch**, 655) Rosamond is not totally like Dorothea in every aspect, as implied by Rosamond's white shawl which only covers her shoulders, unlike Dorothea's pelisse which covers her whole body carrying its symbolic connotations. To sum up, what is important here is that the narrator is able to create a sort of solidarity between these two women who try to survive in a male oriented world by using white as a medium.

In conclusion, the narrator informs us at the very beginning of the novel, "that all the light [he] can command must be concentrated on this particular web" and it is the light which is the source of all the colours chosen carefully and intentionally to

create interrelated connections between the characters and used as a way to compare or contrast them with each other. (**Middlemarch**, 117) Consequently, the colours in **Middlemarch** are used as threads (similar to the threads of web) to bind the characters and events together and help the reader to find out what is said between the lines by the help of their symbolic connotations. As a consequence, the changing status of women in society is reflected by the use of blue and red, the combination of which helps the reader not only to understand the current perspective and perception of woman's status but also the potential of change in it. The serene, soothing quality of blue helps Dorothea to realize the truth about her marriage and question what the future awaits for her. In her room the pacifying, melancholic blue is balanced by green which helps her to revitalize herself; and red is the colour which triggers the alteration. The same pattern is also apparent considering Rosamond and her blue dress. The perception of men is reflected by the way she is described by her male companions and being contrasted to other women; yet she also carries the potential to change her fate and to survive in a male oriented society. Pairing her up with other women, especially Dorothea, and functioning the continuing combination of blue and red, the author is able to analyze women from different perspectives via which the potential and the expectation of change in society are also indicated. The replacement of blue by red functions as the symbol of transition from the silenced, idealized women treated as the figure of high ethical issues, to women who start to question their status and try to find at least a way to better their life.

The symbolic colours blue and red in **Middlemarch** start the 'web' and the "interrelated connections" between all three novels which help us to follow the changing society by the symbolic connotations of colours used in relation to women on purpose. The alteration of women's role and status in society, which is referred as a potential of women in **Middlemarch**, becomes accessible and possible in **Tess of the D'Urbervilles** and is evident in **The Rainbow**.

# CHAPTER TWO

# TESS OF THE D'URBERVILLES

## 2.1. Colour Symbolism in Tess of the D'urbervilles

The narrative technique in **Tess of the D'Urbervilles** uses colours widely. Before the characters, objects, buildings are placed within the scene; the details of the surrounding are described. These details include the natural phenomena like hills, trees and the sky and the colours they convey, not only to set the scene but also to create the medium for the construction of the colour symbolism. The sort of sign system created by the reappearance of symbolic colours helps the reader not only to 'visualise' and be able to 'see' and understand the narration but also to follow the traces of colour marks "like a map", left intentionally by the narrator to foretold or remind the significant occurrences. (**Tess of the D'Urbervilles**, 18) At the very beginning of the novel we are informed that "in the valley the world seems to be constructed upon a smaller and more delicate scale", which gives the idea that, Hardy is creating the model version of the English society of the nineteenth century, and he uses nature and specifically colours as agents to set the scene, and transfer his ideas by maintaining the colour symbolism. (**Tess of the D'Urbervilles**, 18) The way he uses colour adjectives and their likening to "what artists call", his method resembles the creation process of a landscape painting which he continuously uses throughout the novel. To illustrate, the valley is described as follows:

> (...) hedgerows appear a network of dark green threads overspreading the paler green of the grass. The atmosphere beneath is languorous, and is so tinged with azure that what artists call the middle distance partakes also of that hue, while the horizon beyond is of the deepest ultramarine. (**Tess of the D'Urbervilles**, 18)

As a consequence, in **Tess of the D'Urbervilles** colour words are employed as agents to convey the ideas, similar to the paints used to create the replica of the expression of an artist. Therefore, the narrative in most of the scenes resembles the

methods of a painter; first the surrounding is described, then the focus is on the object which is described in detail. For instance, Tess is described as a "white shape" from Angel's perspective, since she is standing in an open field, far away from him. On the other hand, both for Angel and the reader, at the very beginning she is nothing but "a white shape" ready to be created, similar to the white shape left on the canvas by the painter on purpose, to work on it later (**Tess of the D'Urbervilles**, 24). The colour white is symbolic since "white is an absence, a blank sheet ready to be filled." (Hughes, 2006:71) Therefore by creating a white canvas, the author is able to show the alteration of her and women in general in time; how she is 'shaped' and 'changed' by society is made clear. The ongoing battle of Tess' survival, literally and as a woman who tries to be someone who has her own free will to decide her fate and assert her individuality is the main theme of the novel. Although she can reach an ideal life, be the woman who earns her life, she cannot achieve what she is capable of. The colour symbolism used in relation to Tess creates a sort of network of colours all of which make it possible for the reader to accompany her on her journey where she tries to find a way out to save herself from the boundaries of her past which haunts and confines her. The women's struggle to survive in a male oriented society in the Late Victorian era is represented by the 'Phases' of Tess' life. Moreover, the rules, regulations or the traditions of the society are depicted as her fate and the message carried by colour symbolism is; whatever she does, she cannot change her fate, therefore she is innocent. It is true that whatever she does, she cannot free herself from her fate since the society is not yet ready to accept a woman who changes her fate. What is explained by fate is the tip of the iceberg; the real message is that women are all capable of deciding their fate but the society hinders it. The way out of that maze is to be free of the boundaries of the past and move forward. The same thing saves Dorothea in **Middlemarch**, by the help of her blue-green boudoir; she tries to find a way out from the remnants of the past. Although what she achieves may not be ideal, since her desire to reach knowledge is not totally fulfilled, she marries the man she chooses as her companion. Moreover as it will be analyzed in detail in the following chapter, **The Rainbow**, different from her grandmother and her mother, Ursula realizes that the ideal life designed by the society, for women (here it is also represented by blue) is all an illusion and in order to reach her aim and

to be free of the boundaries of the society she needs to get away from all the illusions of the past and look forward. She accomplished her strategy to reach what she desires since in the end she 'looks forward' and sees the rainbow. Here in **Tess of the D'Urbervilles** the message is clear, the past cannot be the substructure for the future and it can only be used as a way to enlighten the path that helps women to find a way out of the forthcoming obstacles in life. Tess cannot 'find a way out' and her demise is inevitable, yet her death is not a 'dead-end' as she will be replaced by her sister Liza-Lu. As a consequence, the light (here it can be named as the lessons learned from the past) which is mentioned by the narrator in **Middlemarch**, is also concentrated on particular network of colours which is similar to a map for the reader to follow the symbolic colours left intentionally by the author of **Tess of the D'Urbervilles** .

The scenes at "The May Day Dance" and at the Stonehenge are the beginning and the end of the 'Phases' of Tess' life since the first is the scene where the narrator constructs her heroine and the story, and the latter is where both are brought to an end. Likewise, when the relationship between Tess and Angel is considered, the dance in the afternoon is the first, yet the dawn in Stonehenge is the last time they see each other. These two remarkable scenes symbolically convey the similar combination of white and green to construct the scene. During "The May Day Dance", the white figures of women in an open green meadow, who "march (...) two and two round the parish", resemble the white stones in Stonehenge at the end of the novel. (**Tess of the D'Urbervilles**, 19) Therefore, what is foretold by the use of colour symbolism during "The May Day Dance" is highly symbolic since it sets the network of colours used throughout the novel in relation to one another. Consequently, it would be wise to start with the analysis of colour symbolism during that scene. To start with, the first colour appears as a medium to highlight others is green, since "the fields are never brown" and covered by green hedges and grass. (**Tess of the D'Urbervilles**, 18) Green is an important colour in the novel and its appearance as the first colour to set the scene is highly symbolic. Based on the idea that follows, Pastoureau defines green as "the colour of destiny":

> Whether it is a matter of the green meadow where medieval tournaments and ordeals took place, the green baize for games or cards that appeared in the 16th and 17th centuries, the modern sports field, or even the green carpet of the corporate board room, the meaning is the same: *on green surfaces, decisions are made, fate is decided, luck chooses its side*. (Pastoureau, 2014:215, *my italics*)

As a consequence, on that May day, Tess is already destined to face all the troubles and their outcomes in her life in that green field. Similar to the assertion of her innocence by the subtitle of the novel, 'A Pure Woman', by using green, the narrator informs the reader that whatever happens next is not Tess' fault, she has done nothing wrong. Moreover, chance is the main figure in Tess' life considering the events in her life which follow one another and create a sort of domino effect. When Tess is in the green field, her father has already learned from the parson, whom he met on the way home by chance, that he is "the lineal representative of the ancient and knightly family of the d'Urbervilles." (**Tess of the D'Urbervilles**, 13) This is the first event that starts the upcoming troubles, the death of Prince and Tess' visit to d'Urbervilles house and again by chance meeting Alec there. Next, on the night before Alec seduces her, he shows up on horseback and 'helps' Tess to free herself from the other women who quarrel with her. Furthermore, in relation to Angel, during "The May Day Dance" Tess is the only girl whom he does not dance with. Later, Tess helplessly accepts her fate when her letter of confession slips under the carpet and stays there until she herself finds it in the morning of their wedding. Likewise, when she visits Angel's family, they have already left for the church; and it is too late when her letter to Brazil reaches Angel. As a consequence, it is highly symbolic that green fields are the first and the last phases of Tess' life since in between she tries to survive in an ongoing battle where a country girl confronts her destiny.

In combination with green, "white has a dramatic effect, since it draws the eye on the objects carrying this colour." (Hughes, 2006:71) For instance, at the dance, surrounded by green, the women "all dressed in white gowns" take attention and intentionally no other colours or details in relation to their body are used by the narrator. (**Tess of the D'Urbervilles**, 19) What is important here is that, "whole troop wore white garments [but], no two whites [are] alike among them." (**Tess of the D'Urbervilles**, 19) First, the explanation of the detail of the different tints of

white supports the previously discussed idea in relation to the resemblance of the narration technique to a painting. Moreover, although the dresses of the women are all white, the colours of the dresses look different because they are treated individually. For instance, “some approached pure blanching; some had a bluish pallor; some worn by the older characters (...) inclined to a cadaverous tint and to a Georgian style.” (**Tess of the D’Urbervilles**, 19) The women’s individuality is also declared through their dresses since the way they treat their white dresses gives hints about their age or even their living standards. In addition to all, the way the colour is perceived by the observer is modified by his perception as well as his background. What stem from this idea is the uniqueness of the colour perception and the effects of cultural diversity on it. As a consequence, since no whites are alike, the way the colour is perceived and understood by the reader is different as expected, which gives colour symbolism its distinct quality to convey the meaning through time. Returning back to the women’s white dresses, “white [is] the symbol of purity (...), angels [and] virgins” and supports the idea of Tess being innocent, since even after the dance Tess is continuously described in her white dress through the novel. (Pastoureau, 2009:40) Nevertheless, at this point the narrator adds a very specific and symbolic detail to her description. Tess’ “red ribbon on her hair” turns her into “the only one of the white company who could boast of such a pronounced adornment.”(**Tess of the D’Urbervilles**, 20) To start with, the red ribbon on her hair is a sign that she is far different from the other women in many aspects since “Tess’ status as the only walker with a red ribbon in her hair, (...), highlights her particularly strong individuality.” (Glendening, 2007:95) Moreover, red is the “colour of the warriors” which symbolizes her never ending struggle to survive. (Pastoureau, 2009:22) Yet, the colour red also gives hints of her inevitable end as it “recalls the blood spilled by and for Christ [and] used for (...) martyrs.” (Pastoureau, 2009:40) The combination of two colours, red and white, reappears in turning points in Tess’ life, in other words when important stages reach their climax. To illustrate, after ‘The May Day Dance’, when Prince dies in an accident on the road, she is “splashed from face to skirt with the crimson drops”, namely by the Prince’s blood. (**Tess of the D’Urbervilles**, 38) After this incident, she feels obligated to go to d’Urbervilles house to ask for help and as a consequence she meets Alec, the instigator of her

suffering. Later, on the day of Tess and Angel's wedding as they leave the diary, a specific incident brings red and white together on an unexpected object which enriches the narration by number of symbolic interpretations:

> Passing on to the wicket-gate he shook hands with the dairyman and his wife, and expressed his last thanks to them for their attentions; after which there was a moment of silence before they had moved off. It was interrupted by the crowing of a cock. *The white one with the rose comb* had come and settled on the palings in front of the house, within a few yards of them, and his notes thrilled their ears through, dwindling away like echoes down a valley of rocks.
>
> "Oh?" said Mrs Crick. "An afternoon crow!"
> Two men were standing by the yard gate, holding it open.
> "That's bad," one murmured to the other, not thinking that the words could be heard by the group at the door-wicket.
> *The cock crew again—straight towards Clare.*
> "Well!" said the dairyman.
> "I don't like to hear him!" said Tess to her husband. "Tell the man to drive on. Goodbye, goodbye!"
> The cock crew again.
>
> "Hoosh! Just you be off, sir, or *I'll twist your neck*!" said the dairyman with some irritation, turning to the bird and driving him away. And to his wife as they went indoors: "Now, to think o' that just to-day! I've not heard his crow of an afternoon all the year afore."
> "*It only means a change in the weather*," said she; "not what you think: 'tis impossible!" (**Tess of the D'Urbervilles**, 234, *my italics*)

To start with, although a cock is an adult male chicken, because of the placement of colours, red and white, it resembles Tess' red ribbon and her white dress. Different from the perspective which is used to interpret her ribbon and her white dress above, considering the beliefs and moral judgements of the society Tess lives in, it is also possible to treat the combination of these two colours as a mismatch since they carry contrasting symbolic connotations. White resembles purity, innocence, virginity whereas red is the colour of passion and the red ribbon can be likened to the blood lost during a sexual intercourse, the loss of virginity. Here the crow of the cock resembles the same idea as it crows in the afternoon and that is believed to be a bad omen since it portends sickness or death. We can assume that the society does not approve a woman, who is not a virgin getting married and it is believed to be wrong, especially by men as one of the men tell the other that this is a bad omen. Stem from this idea, it can be concluded that the two men, who are symbolically "standing by the yard gate, holding it open," resemble the men in society who have the power to decide the women's fate (**Tess of the D'Urbervilles**, 234).The palings on which the cock settles are like a border and the gate of the diary is like a passage to the outside

world which is quite different from the pastoral, paradise like life away from the society that Angel and Tess are able to enjoy during their stay at the diary. Now, as they leave this place the truth about Tess' is in a way told "straight towards Clare" and echoed down the valley (**Tess of the D'Urbervilles**, 234).That might be the reason why Tess doesn't like to hear the cock and wants to leave. Moreover Tess' ending is also foreshadowed by the dairyman's threat to twist the neck of the cock. However, in contrast to all the symbolic inferences representing the male perspective, the dairyman's wife says "it only means a change in the weather," (...); "not what you think: 'tis impossible!" (**Tess of the D'Urbervilles**, 234) Her interpretation is obviously different from men's because for her, and what author implies for the reader, red represents change, the potential of woman to decide her fate and finally be free. Tess is the woman who has a chance to access the life she demands, she cries it out as the cock crows, yet she is silenced by the author since it is 'not the right time yet' or it is just 'too early' for the society to approve it. Similarly two different analysis of red is juxtaposed during the scene where Alec forces Tess to eat a strawberry, which can be considered as the symbol for passion and lust, and she "part[s] her lips and [takes] it." (**Tess of the D'Urbervilles**, 47) On the other hand, the strawberries are grown in the greenhouse therefore they are early, not in season as the reader is informed when Alec asks Tess "if she likes strawberries" and she says "Yes,(...) when they come." Here Alec's answer "they are already here" also announces the symbolism carried by the colour of red strawberries, the change is already here but it is not the right time yet. (**Tess of the D'Urbervilles**, 47) Finally, red and white are also coupled during the scene where Tess stabs Alec; there is a red spot, "a blood-stain" on the ceiling. (**Tess of the D'Urbervilles**, 404) This time the combination of the two colours causes her to be sentenced to death, but also announces her victory because she kills Alec with her free will and she literally frees herself from him. Furthermore, the red spot on the ceiling is noteworthy since it "had the appearance of a gigantic ace of hearts." (**Tess of the D'Urbervilles**, 404) As previously discussed, considering the colour green as "the colour of destiny", "green baize for games or cards", the shape on the ceiling, the "ace of hearts" completes the idea. (Pastoureau, 2014:215) Also, the names of the four playing cards, ace of hearts, spades, clubs, and diamonds, are all 'discarded' in

the green ‘plot’ of the novel. For instance, although all the other women during their ‘club’ walking have their own characteristics reflected through shades of white, their fate is also already decided beforehand by the customs of the society. The nicknames of other female characters in the novel, namely the “Queen of Spades” and the “Queen of Diamonds”, assist the same idea. (**Tess of the D’Urbervilles**, 74)

Glendening defines Tess’ red ribbon as the “beginning the thread of red imagery that runs through the novel.” (2007:95) This is true since, including the blood as a red symbol, as previously discussed, red is continuously used in relation to Tess. As in the case of the letters written on the grey wall with a red paint, red is the colour of warning and it is also used to take attention on the object. Gradually, the symbolism carried by the red ribbon is reflected through different objects which appear in different contexts in the novel. Red is the colour of energy, passion, and life. The more Tess struggles in her life, the more apparent red becomes, like a reminding signal of her potential to fight against the things that she even cannot change. It is like an emblem of her never ending courage and eagerness to continue despite being undaunted by the obstacles. For instance, the women working in the field where the red threshing machine is replaced, all wear coloured clothing, even one of them is wearing “a petticoat as red as the arms of the reaping-machine.” (**Tess of the D’Urbervilles**, 101) The women in white dresses start to take shape, gain identity by the symbolic meaning of colours as they are active and working on the field. Although the working women might represent a positive change in the society, the placement of the colour red symbolise that the change is evident but still needs time to be fully understood or settle, as the petticoat is hidden under the skirt. Another woman “being the most flexuous and finely-drawn figure of them all” is presumably Tess and she wears a “pink cotton jacket.” (**Tess of the D’Urbervilles**, 101) Pink, which is a paler shade of red, also reveals her potential; moreover, pink is the combination of symbolic colours red and white. The “pink print pinafore” she wears while “walking home from school” also has similar connotations. (**Tess of the D’Urbervilles**, 42) The red ribbon described as “the thread of red imagery” brings to mind Ariadne’s thread, which is believed to be red. The thread Ariadne gives to Theseus to help him escape the labyrinth resembles Tess’ red ribbon since she is also trying to find a way out to survive in that labyrinth like environment (similar to her

life designed by the society) where most of her attempts come full circle, her short journeys start and end mostly in her father's house. Yet, since the ribbon is a short piece of fabric and tied on her hair, Tess cannot find her way out. It is also worth considering that she wears it for the first time she sees Angel, and he can be likened to Theseus. Similar to Theseus who accepts Ariadne's deal to find a way out of the labyrinth, Angel also sees Tess as the woman who can make him happy, help him to reach the 'ideal life' which he creates in his mind. However, when he learns the truth about her, he abandons Tess as Theseus abandons Ariadne. In addition to all, since the symbolic use of red starts with Tess' ribbon, it functions as Ariadne's thread for the reader to follow the sequence of the colour's appearance in combination with other colours.

As previously mentioned Tess is almost always described wearing white clothes, until the morning of her wedding night. Before making analysis of the unexpected blue colour of her dress in relation to other objects carrying the same colour, it would be wise to mention her mother's ballad which she recalls the night before her wedding when she goes upstairs to try her wedding gown:

> She did return upstairs, and put on the gown. Alone, she stood for a moment before the glass looking at the effect of her silk attire; and then there came into her head her mother's ballad of the mystic (224) robe,
>
> That never would become that wife
> That had once done amiss,
>
> which Mrs Durbeyfield had used to sing to her as a child, so blithely and so archly, her foot on the cradle, which she rocked to the tune. Suppose this robe should betray her by changing colour, as her robe had betrayed Queen Guinevere. Since she had been at the dairy she had not once thought of the lines till now. (**Tess of the D'Urbervilles**, 225)

The function of the robe, reflecting the wearer's secrets by changing colour is a very important symbol, since it supports the idea that the colour of the dress carries symbolic connotations about the wearers and reveals important information about them. As a consequence, from this point on the narrative makes it clear that the change of colour in Tess' dress reveals more of her feelings and carries symbolic

meanings as well. Therefore, the change of the colour of her dress immediately after this declaration of the function of colour is highly symbolic and is worth analysis.

The colours of Tess' dressing in the novel carry important connotations related to her progress in life. She wears white dresses, the red ribbon and a pink jacket, a blue dress and a "grey-white dressing gown", respectively. (**Tess of the D'Urbervilles**, 400) They not only convey symbolic meanings in relation to the current situation but also, since Tess never gets old literally, these colours are used as a way to show her life cycle. They act as milestones to display the episodes of her life, similar to the 'Phases' of the novel. Pastoureau interprets this sequence as follows:

> (...) in the system of correspondences between colours and times of life (...), childhood and adolescence (…) were both symbolized by green, while infancy was symbolized by white, the prime of life by red, middle age by blue, old age by grey, and senescence by black. (Pastoureau, 2014:215)

As a consequence, Tess is created as 'the white shape on the green field', wearing a red ribbon on her hair as her potential to have "the prime of life." Yet, since her life is never fully in its prime, at its best, but she always has that potential meaning being young, healthy and having the power to change the world, she is described in her pink jacket. Next, her blue dress which Angel buys for her signifies the current situation she is in, as 'middle aged', she is now mature enough to figure out what she expects from life. A year later she wears her blue dress, the description of her outlook when she goes to see Angel's family, brings all these symbolic colours together resembling a brief flashback of her life:

> A year had now elapsed since her sad marriage, but she had preserved sufficient draperies from the wreck of her then full wardrobe to clothe her very charmingly as a simple country girl with no pretensions to recent fashion; a soft gray woollen gown, with white crape quilling against the pink skin of her face and neck, and a black velvet jacket and hat. (**Tess of the D'Urbervilles**, 315)

The colour pink, is reflected through her skin now, not being on her clothes, also supports the idea of her potential. Bringing all these colours together is symbolic since starting from that day described above; she is trying to overcome the difficulties she encounters in life on her own. Her ending might be different if she can meet Angel's family but her black jacket foreshadows her inevitable ending, namely the black flag.

Tess' dressings are mostly chosen by others, which signify that her life is manipulated by the people around her and these people can be named as the creators of her misfortune. Her condition can be likened to any woman in general whose life is shaped by the others, namely her parents or husband. When her mother prepares Tess before she goes to d'Urbervilles house, Tess hands herself over and says "Do what you like with me, mother," which "cause[s] her to be estimated as a woman when she was not much more than a child." (**Tess of the D'Urbervilles**, 55) Also, her mother should warn her daughter that "there was danger in men-folk" but Tess "never ha[s] the chance o' learning in that way, [because her mother] did not help [her]." (**Tess of the D'Urbervilles**, 94) In the same way, after she hears the dialogue between the Clare brothers and Mercy Chant, where Tess is the topic, and symbolically right after they take away her old boots:

> "Ah!" she said, still sighing in pity of herself, "*they* didn't know that I wore those over the roughest part of the road to save these pretty ones *he* bought for me—no—they did not know it! And they didn't think that *he* chose the colour o' my pretty frock—no—how could they? If they had known perhaps they would not have cared, for they don't care much for him, poor thing!" (**Tess of the D'Urbervilles**, 320, *his italics*)

The blue dress and possibly other clothing as previously discussed are also bought by Angel as the narrator informs us that her new dresses are chosen by him before their wedding, since Tess receives packages, which Angel orders from London, containing her wedding dress and "a whole stock of clothing, from bonnet to the shoes, including a perfect morning costume." (**Tess of the D'Urbervilles**, 224) The

costume she wears in 'the morning' of their wedding night, right after Angel learns the truth about Alec, Tess is described as follows:

> Her hair was twisted up in a large round mass at the back of her head, and she had put on *one of the new frocks—a pale blue woollen garment with neck-frillings of white*. Her hands and face appeared to be cold, and she had possibly been sitting dressed in the bedroom a long time without any fire. (**Tess of the D'Urbervilles,** 256, *my italics*)

To start with, the reason why Angel prefers a pale blue dress for Tess can be explained by the analysis of Rosamond's dress which is admired by her male companions. As her blue dress turns Rosamond into a figure who is there to be looked, admired and chased after, here Angel also perceives Tess in the same way. Similar to the men in **Middlemarch**, Angel is also is carried away by Tess' beauty and treats her as if she is a heroine of a fairy tale, "the true good and lovable maiden."(Conroy, 1921:32) For him "she was no longer the milkmaid, but a visionary essence of woman (...) He called her Artemis, Demeter, and other fanciful names." (**Tess of the D'Urbervilles**, 146) These names and Angel's treatment of Tess as the ideal woman who can make him happy also supports the analysis made previously in relation to Theseus and Ariadne. Nevertheless, Tess does not like him calling her with those names which she does not understand, and finally she declares her individuality and says "Call me Tess." (**Tess of the D'Urbervilles**, 146) Moreover, the definition of her blue dress as "one of the new frocks" proves the idea that blue is a new colour for her. It is indeed also a 'new' colour for the reader who follows the sequence of colours, namely green, white and red. The use of blue colour for Tess' dress takes the attention on the dress and the situation since before that any other objects in the novel are modified by blue colour. Even, blue is rarely preferred for the portrayal of the landscape and sometimes azure and ultramarine are used instead. As a consequence, the blue dress and the other objects portrayed carrying blue need to be taken into consideration while making analysis of the colour symbolism. To start with, the blue colour of Tess' dress is "often associated with death and the underworld" which can be interpreted as the death of 'pure' Tess, from Angel's attitude, as her secret is revealed. (Pastoureau, 2001:27) Blue symbolically representing death also foreshadows the ending of the novel since after Angel learns

the truth, he leaves Tess and as a consequence she faces many obstacles, tries to overcome them, yet she fails; and finally she falls into Alec's hands, and their reunion brings death to both. Another idea is that, wearing blue is seen as "a sign of mourning." (Pastoureau, 2001:27) In the morning of her wedding night, she is expected to be full of joy and happiness. On the contrary "her hands and face appeared to be cold" as she sits in her room without fire, which is a symbol of energy and life. (**Tess of the D'Urbervilles**, 256) The association of blue and coldness is apparent in Angel since "the yawning chimney corner" which Angel often sits "assisted by a secondary light of cold blue quality which shone down the chimney." (**Tess of the D'Urbervilles**, 135) Therefore the blue dress he buys for Tess and the ambiance of the room in the morning of their wedding night are not coincidentally included in the narration, they are brought there by Angel himself. Although Tess is frequently described as being warm and her warmness is generally associated by the sun or described on her cheeks, Angel is rather cold, gloomy and described as an ethereal being. Both his name and surname carry the same connotations. Angels are celestial beings, they have supernatural powers and they are depicted as bright and shining in the Bible. Moreover, Clare is a Latin name which means bright and clear. The reader is able to visualise Tess or Alec in their minds thanks to the colours which are used to define both, yet Angel is rather pale and carries a sort of veil on him which obscures his true identity. This quality brings to mind the pale blue stag on the tapestry in the Dorothea's blue-green room. Similar to the stag, Angel acts as a guardian to a young lady, and 'angels' are also believed to serve as a guardian for someone on Earth, yet he fails his duty and abandons Tess. Angel is frequently described as pale, similar to Casaubon; however, in contrast to Casaubon's demise Angel survives in the end thanks to his transformation in Brazil. Only after he goes to Brazil and had fever there, he comes back to Tess as a changed, realistic man aware of his wrongdoing. For him, Brazil is the place which helps him to recover himself, gain the energy he needs to be active again. The night he decides to go to Brazil, quite symbolically two important colours appear in combination on the "red and blue placard" which "sets forth the great advantages of the Empire of Brazil as a field for the emigrating agriculturist" and he thinks perhaps "in that country of

contrasting scenes and notions and habits" Tess can join him there and they can be happy (**Tess of the D'Urbervilles**, 280).

Returning back to the analysis of Tess' blue dress, which she wears in the morning of her wedding night, the cold ambience of the room is also reflected through her dress as blue is "the representative of coldness, imparting that property in various degrees to every colour or hue into the composition of which it enters." (Audsley, 1922: 28) Likewise, the same ambience continues uninterrupted as there are not any colour adjectives in the remaining part of the chapter. Even the effect of the blue colour of Tess' dress, which brings cold and gloomy winter, continues in the following chapters and the name of the colour is echoed by two more symbols: the bright blue "turnip slicing machine" and "a three-pint blue mug." (**Tess of the D'Urbervilles**, 334, 380)

The turnip slicing machine is not just blue but it has a "bright blue hue of new paint." (**Tess of the D'Urbervilles**, 334) The brightness of the machine creates a contrast with the "blank agricultural brownness" and as a result its "new paint seemed almost vocal"; therefore the colour 'has something to say'. (**Tess of the D'Urbervilles**, 334) I believe the new blue paint announces the phase of Tess' life parallel to the connotations reminiscent of her pale blue dress but in a different context. Tess' changed, rather serene character ready to confront life and her maturity due to her experiences are all consequences of her wedding night where the pure Tess died and a new Tess is born. The struggles she experiences after Angel abandons her and goes to Brazil matured her and being free of manipulative men around, she attempts to create a life of her own. Although the colour of the slicing machine and the turnip field in winter may signify "depression and despair, (...) hardness, coldness, or cruelty" (Conroy, 1921:35), it also stands for the working men and women who are trying to earn their living as blue is the colour "for artisans and workers." (Pastoureau, 2014:171) Moreover, "in social systems blue is the colour of the worker-producer function (…)." (Chevalier et.al., 1996:104) Tess' new life, however, does not last long since Alec finds and haunts her; hand in hand with the earlier issues she tries to free herself. Quite interestingly, by the appearance of Alec, the colours red and white, which are used in relation to Tess at the beginning of the

novel, show up to give her the courage and energy to go on. Luckily for a while she frees herself from him, but this time her family troubles cause her to leave her job and go back to her father's house, where she also has to leave all together with the household. While they are on the way to their new life:

> (...) the Durbeyfield menagerie (...) drew up to bait horses and refresh the travellers.
>
> During the halt Tess's eyes fell upon a *three-pint blue mug*, which was *ascending and descending through the air* to and from the feminine section of a household, sitting on the summit of a load that had also drawn up at a little distance from the same inn. She followed one of the *mug's journeys upward*, and *perceived it to be clasped* by hands whose owner she well knew. Tess went towards the waggon.
>
> "Marian and Izz!" she cried to the girls, for it was they, sitting with the moving family at whose house they had lodged. "Are you house-ridding to-day, like everybody else?"
>
> They were, they said. It had been too rough a life for them at Flintcomb-Ash, and they had come away, almost without notice, leaving Groby to prosecute them if he chose. They told Tess their destination, and Tess told them hers." (**Tess of the D'Urbervilles,** 380, *my italics*)

The blue mug is an interesting and catchy image due to its striking colour and movement. The scene is set to focus on this image since there are no other colour adjectives used. Keeping the connotations of blue in relation to being the colour of workers and artisans in mind, one should also realize that the owner of this blue mug is not Tess, but her friends. If blue is the colour of workers and represents a new life for Tess, then it is clearly understood that she no longer has a chance to go back to the life she leaves behind. The movement of the mug also supports this idea, since the mug going up and down in the air resembles humans' life with ups and downs. Here, the important thing is that, the mug is hold while it is going up by rather the hands of Marian or Izz, which is not clear. Yet, one of these two women is able to hold it and not let it fall, which symbolizes that they both will be able to continue their life but Tess' past is still haunting her via her family and Alec. The comparison between two wagons is also worth considering as it describes the importance of colour, paint to convey ideas and summarizes the whole impression of the blue mug.

> She bade her acquaintance goodbye—for the respective carters had now come out from the inn—and the two waggons resumed their journey in opposite directions; the vehicle whereon sat Marian, Izz, and the ploughman's family with whom they had thrown in their lot, being brightly painted, and drawn by three powerful horses with shining brass ornaments on their harness; while the waggon on which Mrs Durbeyfield and her family rode was a creaking erection that would scarcely bear the weight of the superincumbent load; one which had known no paint since it was made, and drawn by two horses only. The contrast well marked the difference between being fetched by a thriving farmer and conveying oneself whither no hirer waited one's coming. (**Tess of the D'Urbervilles,** 381)

In the end, all Tess' attempts to free herself from her boundaries and to create herself a new life by using her potential, reach to a 'dead' end as foreshadowed by the symbol of red thread she is carrying on her hair. Since her life is already designated by fate or controlled by other people, she helplessly experiences what is brought to her by chance and the last time she is dressed by Alec, she also asserts that what has happened so far or will happen in the future is not her fault. When Angel finds Tess in the end at "The Herons" where she stays there with Alec, she tells Angel:

> "He is upstairs. I hate him now, because he told me a lie—that you would not come again; and you *have* come! These clothes are what he's put upon me: I didn't care what he did wi' me! (...)" (**Tess of the D'Urbervilles**, 401, *his italics*)

In this scene it is also symbolic that before Tess mentions or takes Angel's attention on her clothing she informs him that "[Alec] has won [Tess] back to him." (**Tess of the D'Urbervilles**, 401) Right after that, the narrative follows Clare's angle and he "looked at her keenly, then, gathering her meaning, flagged like one plague-stricken, and *his glance* sank; it *fell on her hands*, which, once *rosy, were now white* and more delicate." (**Tess of the D'Urbervilles**, 401, *my italics*) Her pink hands turning white symbolizes that she no longer has that capacity of her (represented by red) to fight back since she is turned into a more "delicate" woman than she used to be, not using her hands in the field, earning her living. Moreover, before that conversation between Angel and Tess the narrator informs us that Tess is "loosely wrapped in a cashmere dressing-gown of grey-white" which we can assume signify her 'old' age

accompanied by the whiteness of her hands which lose their pink colour. Finally, after she stabs Alec and leaves the building "the form of Tess passing to the gate on her way into the street" resembles passing from this life to the next and "sole addition that over her hat and black feathers a veil was drawn." (**Tess of the D'Urbervilles**, 404) The colour of the feathers and the placement of a veil on her head announce her upcoming demise since the veil covers her head implies "invisibility, that is, death." (Cirlot, 2001:151) After Tess stabs Alec, Angel and Tess leave the "The Herons" and try to find a place to hide, the symbolic colours used by the narrator in relation to Tess and Angel are deliberately changed. Everything that was red in previous chapters, in the 'phases' of Tess' life is turning white. To illustrate, Tess' face is lit with a "white smile" right after she declares Angel that she killed Alec. (**Tess of the D'Urbervilles**, 407) Then Angel kisses "her endlessly with his white lips." (**Tess of the D'Urbervilles**, 408) Finally as they walk together the footpath takes them "into the depths of the *New Forest*, and, (...) they perceived (...) a large board on which was *painted in white letters*, "This desirable Mansion to be Let Furnished." (**Tess of the D'Urbervilles**, 409, *my italics*) The letters painted in white is highly symbolic since the red letters painted on the wall and the man who carries the red paint pot reappear in different chapters. Moreover, the red and blue placard Angel sees and also the "text of Scripture" painted in "red or blue letters" by "the man [who was] employed by [Alec] himself, [to] (...) move the hearts of a wicked generation" bring the two important colours together (**Tess of the D'Urbervilles**, 330). As a consequence, the white letters signify that the network of colours created within the narration is coming to an end; every colour starts to unite in white, therefore the analysis made at the beginning of the chapter in relation to the combination of colours white and green in 'May Day Dance' and the 'Stonehenge' is taking its place. Deliberately, from the moment Angel and Tess enter the mansion and until they are separated from each other at the Stonehenge, the only 'eye catching' colour is the "crimson damask hangings" which are visible together with the "heavy-old fashioned furniture" thanks to the "sunlight glanced into the room" when Angel "parted the shutters" of the mansion (**Tess of the D'Urbervilles**, 411). Different from the other symbolic reds explained so far, here the hangings are crimson, which is a dark, deep, red colour. Similar to the symbolism analyzed in

relation to Rosamond's 'cherry coloured dress', this shade of red does not have positive connotations since it recalls the idea of death as it is the colour of the shed blood. The objects which carry this colour, hangings, are also the reminiscent of death as hanging is a sort of death penalty, which also foreshadows Tess' inevitable ending. In addition to all, this mansion is located in the 'New Forest' yet the mansion and everything in it is old fashioned. Although the reunion of Tess and Angel can be considered as a happy ending for both, they cannot 'live happily ever after' because of the crime Tess commits. Similar to an old mansion in a new forest, together they do not belong the new, modern generation. Therefore here, the idea that Tess cannot change her fate since she is always haunted by the past echoed by the description of the mansion by using "old fashioned furniture" and "damask hangings." Damask is an important symbol here, not only because it is old fashioned, luxurious way of decorating a room but also the way damask is produced carries symbolic reference that can be applied to the situation of women in society. In a damask cloth, the pattern is not printed on the fabric but it is woven into the cloth, which means the fabric is always reversible. Although it is woven and the pattern cannot be changed (as the society cannot totally be changed for a while) when one side of it gets old or fades you can turn the other side which still carries the colour on it and looks brand new. As a consequence, whatever happens in the novel, all the wrongdoings of people, troubles caused because of misjudgements, problems created by the prejudices and traditions of the society, all can be reversed, can be changed back to what it was before. Now, here in the mansion the fading side of the damask is apparent in Tess' life and that can be the reason why all the symbolic colours disappear. Actually, the narrator also creates a sort of haze by replacing a sunset (410), no candle lights (411), fog (412) and finally the moonlight into the scene. **(Tess of the D'Urbervilles**, 415) This is also a sort of attempt to clear the space and make his reader to focus on the final scene which unites Angel and Liza-Lu; together they are ready to 'turn the damask to the other side' and they will try to reverse their fate by their free will.

All in all, as mentioned previously, what has started in a green field ends in another one when Tess is captured in Stonehenge and sentenced to death. What

has happened in between is described by the use of sequence and recurrence of colours. Her destiny brings her death since she is not allowed to use her potential to change her life by the people and the events that she cannot control. She does not surrender but embrace what she is destined to, since she knows that the next generation, her sister Liza-Lu who has "all the best of [Tess] without the bad of [her]" will complete her never ending journey and find a way out of the labyrinth. The narrator foreshadows that her wish will come true as the reunion of green and white at the Stonehenge is not actually the final scene of the novel; because in the end Liza-Lu and Angel are described as "they reached the first *milestone*, standing *whitely* on the *green margin* of the grass, and backed by the down which here was *open to the road*" and then "they arose, joined hands again, and went on." (**Tess of the D'Urbervilles**, 418,419 *my italics*)

## 2.2. The New Generation: Liza - Lu

The reunion of Angel and Liza-Lu takes the whole story back to the beginning, to the scene at the 'May Day Dance.' Since it is the first phase in Tess' life, this specific scene which unites Angel and Liza-Lu, is the new phase in their lives. The colours green and white are the reminiscent of the women in white clothes in the green field. However, in this scene white is represented by "the first milestone" and it does not stand in the green field but "on the green margin of the grass." First of all, milestones are used at the side of the roads and they show the distance to different places, specifically to the nearest large town or city. Therefore here, white symbolically used for Angel and Liza-Lu as a guidance, not only to let them know how far it is to the nearest place, which implies that they are moving away from that place, but also how far they have come. Symbolically the white milestone resembles Tess wearing her white dress in the green field, but she is not a 'white shape' anymore, she is like a milestone, a statue of a significant stage in the development of women in society. Hence, her whole story is like guidance for all the women, especially for Liza-Lu. Moreover, different from the white figures of woman 'in' the green field, this white milestone is on the 'margin' of the grass. As the symbol of green surfaces analyzed at the beginning of the chapter as the places

where the “decisions are made, fate is decided, luck chooses its side”, here the mile stone being at the margin symbolically refers to the idea that individuals are no longer victims of the destiny, they have their own free will to shape their own lives (Pastoureau, 2014:215). However, we can assume that they are not yet totally free of the boundaries of the society since the milestone is just on the margin of the grass. The change in the society is on the edge; therefore the people in general are standing on the line which divides the past and the future. What is achieved by Tess’ struggle is at least just a step forward for women to leave the margins designated by the society, and now Liza-Lu, as she represents the next generation, is free to leave. Unfortunately, similar to Dorothea and Rosamond’s status in **Middlemarch** or Lydia and Anna’s situation in **The Rainbow**, Liza-Lu also ‘needs a hand’ of a man to go on her life and to get married to have a status in the society. Fortunately, as it will be analyzed in the next chapter, Ursula is the modern woman who rejects the ‘hand of a man’ and builds up her own life.

If we consider all the female characters in the novels analyzed so far (and will be analyzed in the next chapter) they all have specific details in their descriptions which are deliberately used by the narrators and this makes it possible for the reader to compare or contrast them to one another and be able to understand and evaluate the intended symbolic references. Through this method, it is also possible to make analysis of the changing conditions of the women in society which is reflected by the use of colour symbolism used for their description. Nevertheless, quite symbolically, and I believe deliberately, in **Tess of the D’Urbervilles** the author does not give any details about Liza-Lu. As a consequence, similar to Tess at the very beginning before her red ribbon is mentioned, Liza-Lu is a blank canvas ready to be coloured but without any details that can be used as an inference about the current situation or her future. Lack of description also means that she is not created yet, shaped by the fate or chance, or by the expectations of the society. The only detail about her is given on the doorway “against the *declining light*” and she is described as “a figure with the *height of a woman and the breath of a child*; a tall, thin, girlish creature” when she visits her sister to inform her that her mother is ill (**Tess of the D’Urbervilles**, 363, *my italics*). Moreover, the detail about her clothing

is also given during the same scene which is described as “once long frock now short by her growing.” (**Tess of the D’Urbervilles**, 363) The description of her dress is an important symbol here as Tess’ clothing is always chosen by other people, and previously this situation is analyzed as a symbol of manipulation of her life. Since Liza-Lu is outgrown in her dress, it means that she is the pushing the limits since she is more experienced than her sister, as she witnesses Tess’ battle of survival. The past does not haunt Liza-Lu, in contrast it is there as ‘a milestone’ to inform her how far she has come and how far it is to the next destination. As a consequence, Liza -Lu represents the women of the society, who not only have the potential of change but also ready to access it. In addition to that lack of details, especially lack of colour adjectives, creates a sort of freedom for Liza-Lu as her fate is not totally determined by the society. The change in her may not be evident yet, as the novel ends, but in **The Rainbow** Ursula is the new woman who will carry all the colours symbolically used in relation to all the women discussed so far, and the blank Liza-Lu creates is filled by her and it carries the women to the next stage.

# CHAPTER THREE

# THE RAINBOW

In **The Rainbow** blue, in combination with other colours, is specifically used to form a basis, through which the symbolic alteration and progression of the three generations of Brangwen family is depicted. Their progression symbolizes the transformation of the living conditions of people in Britain, from pastoral to modern, owing to the Industrial Revolution. Remarkably, symbols used in relation to blue also share the similar characteristics as they refer to the traditional as well as modern imagery and symbolism. The lives and interactions of the three couples, Tom Brangwen and Lydia Lensky, Anna Lensky and William Brangwen, Ursula Brangwen and Anton Skrebensky can be the précis of the three generations of Brangwens. Although the lineage is carried by male, and there are boys in the families, the story of the novel progresses via women and as a result the progression and alteration in society are also depicted by the analysis of colour symbolism used in relation to these women. The succession of marriages of Lydia and Anna to Brangwen men, and Ursula's affair with Anton Skrebensky, present both the men and women relationship and the formulation of the idea of 'new women' in regard to the transformation of the female characters to adjust the changing society. Likewise, similar ideas are conveyed by the colours used in relation to women and blue and red are the colours which shine out as they are used varyingly, in relation to all these three women, Lydia, Anna and Ursula who represent three different generations.

## 3.1. Lydia Lensky

The first time Lydia Lensky is described in the novel, the narration is through Tom Brangwen's 'blue' eyes, when he sees her on his way home. Significantly, the narrator describes 'blue eyed' Brangwen men at the first page of the novel as:

> There was a look in the eyes of the Brangwens as if they were expecting something unknown, about which they were eager. They had that air of readiness for

> what would come to them, a kind of surety, an expectancy, the look of an inheritor. (**The Rainbow**, 5)

Therefore the blue eyes of Tom Brangwen foreshadow Lydia's arrival, since she is the unknown, described as "fra some foreign parts or other" by Tilly, the housekeeper. (**The Rainbow**, 29) Moreover, Tom does not prove the narrator wrong since "he felt (...) a curious certainty about her, as if she were destined to him. It was to him a profound satisfaction that she was a foreigner." (**The Rainbow**, 30) Returning to the description of Lydia, what is symbolically important in this scene is the first glimpse of contrasting characteristics of Tom and Lydia which is illustrated by the use of contrasting colour scheme: the fair, blue eyed Tom and dark Lydia Lensky. Lydia is described as "dressed in black" since she is wearing a "long, black cloak, and (...) a black bonnet" and also "she has thick dark eyebrows" (**The Rainbow**, 27) Continuously, throughout this chapter, while they both try to get to know each other, Lydia is always described in her black dress, while Tom is always narrated wearing his white shirt which "he had inherited from his father." (**The Rainbow**, 39) While a fair Englishman and a dark Polish woman seem as a mismatch, one night Tom Brangwen asks her to be his wife and she says yes; the two separate beings unite on a windy night surrounded by yellow daffodils. The scene set for the union of this man and woman creates the basis of the novel; the wind, the symbol of change brings the two separate beings together, namely a man and a woman who are represented by black and white, surrounded by the contrasting images of bright yellow daffodils at night. In relation to all, Beckett explains Tom and Lydia's relationship as follows:

> This marriage is the first extended means in the novel by which Lawrence examines the development of feeling in contexts where the key players have no cultural common ground. It is a study in the positive and negative powers of practically wordless communication, and of stasis, (...) the idea of marriage as a means of relating to the 'untranslatable' other while keeping the self apart and alive." (Becket, 2002:52)

Consequently, the two contrasting figures united by two opposing colours penetrate into one, black, as it is the colour which absorbs all the rest in the colour spectrum.

While Tom stands at the door and then inside Lydia's house that night, he is no longer described in his white shirt, but "in his black clothes" which is repeated twice, and he turns into a " dark-clad man's figure." (**The Rainbow**, 42)

After their decision, but before the marriage ceremony, while the narrator informs the reader about Lydia's past experiences, the death of her two children and poor living conditions she has to overcome, she is always described as "passive, dark, always in shadow." (**The Rainbow**, 49) After that, her first husband becomes "a vision to her, not a reality" and then "the vision ceased", he dies, and as the narrator describes "time went on grey, uncoloured, like a long journey." (**The Rainbow**, 49) The description of the disappearance of colours is highly symbolic since after the death of her husband, she is sent "to Yorkshire, to nurse an old rector in his rectory by the sea" (**The Rainbow**, 50) and "this was the first shake of the kaleidoscope" which brings many things, including colours, in her eyes that she must see. Firstly, she sees the open country and the moors which "hurt her brain" but also "forced itself upon her as something living, it roused some potency of her childhood in her." (**The Rainbow**, 50) The following sentence, "there was green and silver and blue in the air about her now" reveals what really is brought to her by the kaleidoscope, the open country and the "strange insistence of light from the sea" to help her to remember her potential, which will assist her throughout her life and transferred to the next generations (**The Rainbow**, 50). The colours silver and blue always follow her throughout the novel and their relation to one another makes sense only after the journey of her life progresses. For black, its symbolism makes sense by the reveal of these two colours, blue and grey, since black works as a sort of medium for their creation. In addition to all, as black is used "for times of waiting" (Pastoureau,2009:40) Lydia's black clothes not only resemble her waiting to create herself a new life after the death of her first husband, but as her waiting ends by her marriage to Tom, it also resembles the end of dormancy for "potency of her childhood in her." (**The Rainbow**, 50) That potency will be revealed by the symbolic blue flowers she used to wear on her hair when she was a child.

Following the description of importance of blue and grey in Lydia's life, by giving details related to her life just before she marries, these two colours are mentioned during Anna and William's wedding ceremony at the church:

> It was a beautiful sunny day for the wedding, a muddy earth but a bright sky. They had three cabs and two big closed-in vehicles. Everybody crowded in the parlour in excitement. Anna was still upstairs. Her father kept taking a nip of brandy. He was handsome in his black coat and grey trousers. His voice was hearty but troubled. His wife came down in dark grey silk with lace, and a touch of peacock-blue in her bonnet. Her little body was very sure and definite. Brangwen was thankful she was there, to sustain him among all these people. (**The Rainbow,** 131)

To start with, Tom is not described wearing his white shirt; even if he does it is covered by his black coat. The colour of his trousers matches his wife's clothes; as she is wearing a dark grey, silk cloth which is possibly a dress. Analogous to the use of black, the understanding and unity between Tom and Lydia is also created by the use of grey in this scene. In addition to that, the detail of lace is the reminiscent of lace manufacturers in Brangwen family, which supports the idea that she has become a part of that family. The material of her dress is also symbolic because it creates a resemblance to her own silk wedding dress and her apron which she wears the latter while setting the table at home. Yet, her wedding dress is described only as "her silk dress" (**The Rainbow**, 56), and her apron as "her little silk apron." (**The Rainbow**, 57) Symbolically, no colour detail is mentioned here. Therefore, as a woman on her way to attend her daughter's wedding, the change in Lydia's description and especially the change of colours show us that the wedding of Anna Lensky and William Brangwen is a further step in Lydia's life since the stages of her life is described by the use of changing colours before she marries Tom. The blackness of the past is replaced by the blue and grey of the future, resembling her experience in Yorkshire. When Lydia's life is stable, as in between her own wedding and her daughter's, no colour adjectives are used to describe her clothing. Intentionally, there exists a sort of blankness to enhance the meaning of forthcoming blue and grey.

Here, the wedding is the starting point of the new generation, both Anna and Ursula, since the latter will be the offspring of the couple getting married.

If I return back to the colour symbolism used for Lydia's dress, black, which is used previously to describe her dressing, shifts to grey and for the rest of the novel Lydia always wears the same colour, matching her grey eyes and hair. Although black is "the colour of mourning and melancholy, grey evoked hope and joy." (Pastoureau, 2001: 99) Lydia, as the first act of the women trilogy, is the one who represents "hope" for the next two, since she has the potential of carrying all the 'kaleidoscope' colours within, shining out blue and grey. The image of "touch of peacock-blue in her bonnet" (**The Rainbow**, 131) maintains the idea of Lydia's embodiment of all colours considering the idea that "the peacock's tail (...) appears (...) as a symbol for the blending together of all colours." (Cirlot, 2001:251) Similar to the black and grey, blue also unifies Tom and Lydia. In the case of black and grey, the colours are used as adjectives to describe Tom and Lydia's clothes; blue, on the other hand, modifies Lydia's bonnet and the light from the church window. In addition to that, the link between these two is created by Tom himself:

> The church was decorated for Christmas, dark with evergreens, cold and snowy with white flowers. He went vaguely down to the altar. How long was it since he had gone to be married himself? He was not sure whether he was going to be married now, or what he had come for. He had a troubled notion that he had to do something or other. He saw his wife's bonnet, and wondered why *she* wasn't there with him. (**The Rainbow**, 132)

As Tom walks towards the altar with Anna by his side, he acts as if he is in a sort of dream, but what wakes him up from that state is Lydia's bonnet. The blue bonnet of his wife helps him to recover from that state of uneasiness and confusion and he wishes her to be there with him. In the following paragraphs the reason of his wish is understood as he wants to be young again, with his wife, getting married. The awareness of the fact that he is getting older, as Anna is getting married, makes him question life and death. His quest for his true self and his mission in life and his

wife's role in both are the creators of his chaos. He asks himself many questions, one after the other but cannot find answers to any but one of them:

> When did one come to an end? In which direction was it finished? There was no end, no finish, only this roaring vast space. (**The Rainbow**, 132)

Here, the cycle of life comes out as an answer; and what he actually realizes in the end is the fact that the next generation of Brangwens is ready to replace the older one. The moment after he sees his wife's blue bonnet, Tom's queries simultaneously start accompanied by the blue light from the window. The use of window as an agent for blue is significant since "it is also symbolic of consciousness (...), especially when it is located at the top of a tower, by analogy with the head of the human figure." (Cirlot, 2001:373) Although the location of the window is unclear, as Tom stares up at it, we can assume that it is located above his head. Therefore, the symbolism of window is parallel to the method of the narration, stream of consciousness. In addition to that, the window affects Tom's consciousness intensely, since blue is the colour created with glass on the window and Paul describes the reason why the light from a coloured chapel window is more effective as follows:

> First, external, natural light is physical. Second, it is transformed into a new kind of light by passing through coloured glass, inducing a metaphysical experience. When this second phenomenon is seen and understood by a believer, it becomes a mind altering, spiritual light, a third kind of illumination. (Paul, 2017:78)

In order to take attention on the colour of the light, Tom's stare is described three times by the narrator and in between Tom's questions appear. It is also important that Tom is not just looking or seeing the blue window but staring it, which means he is looking at the window for a long time with open eyes, thinking. The colours reflected through the window affect him and cause him to be uncertain about many issues of his life; since "red light excites and has a stimulating effect on the heart, and blue, on the other hand, can even cause temporary paralysis." (Kandinsky, 1946:43)

The first time the blue light from the windows is described just after he sees his wife's bonnet, standing at the altar with Anna, the bride, by his side:

> They stood before the altar. He was staring up at the east window, that glowed intensely, a sort of blue purple: it was deep blue glowing, and some crimson, and little yellow flowers held fast in veins of shadow, in a heavy web of darkness. How it burned alive in radiance among its black web. (**The Rainbow**, 132)

In this scene, Tom is staring up the window, right after he questions why his wife is not there with him. Therefore, as he intentionally looks for his wife since "he had a troubled notion" and he does not know what to do, the guidance he seeks from his wife is replaced by the burning blue colour of the east window. The Sun rises from the east, and "east is the source of light." (Chevalier et.al., 1996:334) While the new generation is created at the altar, symbolically the light comes from the east window. In addition to the symbolic use of blue, explained so far in relation to the female members of the family, there are other colours, purple, crimson, yellow, described as well. Lydia's potential of carrying all the colours within, is also reflected through the window and realised by Tom Brangwen's 'blue' eyes by the guidance of "deep blue glowing." "The heavy web of darkness" is also a reminiscent of black's unifying effect on Tom and Lydia as it is the colour which binds them together .The image of web is also worth analysis since it "embraces the idea of creation and development" and indicates the marriage ceremony where the new generation of Brangwens is inaugurated. (Chevalier et.al., 1996:51)

The second time Tom stares at the blue window is right after he gives his answer to the question:

> "Who giveth this woman to be married to this man?" He felt somebody touch him. He started. The words still re-echoed in his memory, but were drawing off.
>
> "Me," he said hastily.
>
> (...)
>
> Brangwen was staring away at the burning blue window at the back of the altar. (**The Rainbow**, 132)

This time he is not ‘staring *up’* the window but ‘staring *away* at’ it, as if his mind is in somewhere else. Actually it is, as he starts to ask number of questions about his own life. The answers he finds sometimes makes him sorry but sometimes happy, once he feels contented next he is depressed. The aforementioned effect of blue from the east window is obvious as Goethe describes blue as follows:

> This colour has a peculiar and almost indescribable effect on the eye. As a hue it is powerful, but it is on the negative side, and in its highest purity is, as it were, a stimulating negation. Its appearance, then, is a kind of contradiction between excitement and repose. (Goethe , 2015 :209)

As a consequence, Tom Brangwen starts to feel his status has a sort of “stimulating negation”, being full of ideas but without any effects as his generation is replaced by the other. Therefore, the last time blue is apparent in this scene, neither the observer, Tom, nor the agent, the window, is mentioned as both completed their mission.

> Still the royal blue colour burned and blazed and sported itself in the web of darkness before him, unwearyingly rich and splendid. How rich and splendid his own life was, red and burning and blazing and sporting itself in the dark meshes of his body: and his wife, how she glowed and burned dark within her meshes! Always it was so unfinished and unformed! (**The Rainbow**, 133)

However, Tom is not regretful, instead he celebrates his own life and his achievements with his wife, and he is also aware that the harmony they accomplish will be carried by the new generation. After all blue has become “the royal blue”, excellent as intended.

The consequences “roused [by] some potency of [Lydia’s] childhood” described so far (**The Rainbow**, 50). The potency she had, which is revealed by blue, described by the image of ‘blue flowers’. After the death of her husband, Tom, Lydia tells a memory of blue flowers about her childhood to her granddaughter Ursula. First, blue

is the colour which binds together all the images related to the ideas and changes transferred by women to the new generation. Second, Ursula is the new woman, different from her mother and grandmother, who does not marry to Brangwen man or have children. Instead, she determines her way of life, becomes a teacher and frees herself from Anton Skrebensky. For Ursula, the effects of blue infiltrate, and let her be the one who survives in the end. Her survival is marked by the image of rainbow as in the story of Noah. Prominently, the source of blue 'potency' in Lydia, which contributes to the survival of Ursula, is unveiled after the death of Tom, significantly in a flood.

During the scene, where Ursula listens to the story of blue flowers form her grandmother, Lydia is described as "sitting up in bed, wearing a little grey woollen jacket." (**The Rainbow**, 252) The shine in Ursula's eyes is also reflected in her grandmother's "grey eyes." (**The Rainbow**, 253) Although grey is used as a reminiscent of the symbolic references discussed so far related to Lydia's silk dress in Anna's wedding, here, different from that silk dress, not only the material is wool but also the clothing which carries the colour takes shape. Different form the "dark grey silk with lace" (**The Rainbow**, 131), where I believe symbolically the type of clothing is not mentioned there; now, it is "a little grey woollen jacket." (**The Rainbow**, 252) The comparison of the materials of two gives the idea of Lydia's progress in life. Wool is a natural material processed from sheep hair and spun into thread, the process which brings into mind the idea of evolution. Lydia's progression, her pursuit of new life is also represented by the evolution of colours, first black, next blue and finally grey. On the other hand, silk is made out of cocoons composed of threads which surround and protect the silkworm during the pupa stage and inside this cocoon the insect develops into an adult form. As the cocoon covers the body of silkworm, Lydia's "dark grey silk with lace" (**The Rainbow,** 131) covers her body and within she is able to develop into the form of grandmother who is now ready to 'lay eggs' of the blue which carries the "potency of her childhood." (**The Rainbow**, 50) All these ideas discussed so far are revealed by the tiny detail Lydia gives to her granddaughter as they talk about Lydia's past, and it is about the blue flowers she put on her hair when she was a little girl. What reminds Lydia of these blue flowers is

the little bouquet Ursula brings her and its resemblance to the bunches tied by peasants when she was at home, possibly in Poland. (**The Rainbow**, 253) Her memory also recollects the wreaths they make for their hair. Ursula wonders if her grandmother also had a wreath in her hair and Lydia says:

> "When I was a little girl, I had golden hair, something like Katie's. Then I used to have a wreath of little blue flowers, oh, so blue, that come when the snow is gone. Andrey, the coachman, used to bring me the very first." (**The Rainbow**, 253)

To start with, 'the blue flower' is the reminiscent of the symbolic figure of Romanticism which is a "marvellous, inaccessible flower seen in a dream by the poet Novalis, a flower that embodies all at once the beloved woman, pure poetry, and the ideal life." (Pastoureau, 2014: 172) What Lydia is chasing after all through her life is something that she has as a potency of her childhood, that is to become "the beloved woman" and to have an "ideal life." These are the things that she has in her mind and as the ideas evoked by the light form the sea in Yorkshire, the colours she sees through the kaleidoscope "hurt her brain" and cause to change the colour of "the air about her" into blue. (**The Rainbow**, 50) In addition to all, it is a surprising fact to learn that Lydia has "golden hair" since she is always associated with dark eyebrows and brown eyes. This detail supports the idea that the colours which are used to describe a character evolves in accordance with their life cycle. Yet, the symbolism of blue and even the place it is installed are stable because similar to the blue bonnet, here the blue flowers are not on the ground or in a vase but they are on Lydia's head. The placement of symbolic blue colour on Lydia's head reveals what is in her mind since "the hat (...) [and the wreath] have the same intimate, symbolic association with the head: their colour usually denotes the wearer's prevailing shade of thought." (Cirlot, 2001:144) The form of the blue flowers, a wreath, resembles the cycle as it has a circular shape. Since a circle represents eternity, here what is represented by the blue flower or the symbolic meaning of blue in general, has eternal quality. Namely the women's quest to reach the ideal status in the society is an eternal issue. Therefore, what the women in **The Rainbow** are chasing after, represented by blue, is also what the women in **Middlemarch** and **Tess of the D'Urbervilles** are looking

for. They are all trying to reach what they is think is ideal for them. That idea of being eternal is also represented by the rings Lydia wears, two from each of her husband. Consequently, the "idea of marriage as a means of relating to the 'untranslatable' other while keeping the self apart and alive" is another eternal issue. (Becket, 2002: 52) Lydia's quest for the blue flower, to reach the ideal is also the final destination that all the other women, namely Anna and Ursula, all try to reach. Lydia is the first generation and the blue flowers the coachman brings her are "the very first." (**The Rainbow**, 253) Similar symbols which represent the same connotations are also used in relation to Anna and Ursula, the blue birds and flowers. Nevertheless, the quest for the ideal life never reaches its goal, as in the quest for the blue flower because it is an "inaccessible flower." (Pastoureau, 2014: 172) Even the last generation, Ursula cannot achieve to find the ideal, yet she is the only woman who has her free will and there is more to come, since there is hope as it is represented by the rainbow she sees at the final scene. Actually Ursula's mission to carry hope within to reach the ideal future is also symbolised by her "special green and gold cup kept for herself at the Marsh." (**The Rainbow**, 253) First, the colour of the cup, as Ferber says "the Latin word for "green," *viridis* (…) ,could also mean "youthful" or "vigorous" as well as "naive, (…)."(Ferber, 1999:88) Therefore here the special cup for Ursula symbolises the energy in her as she is young but on the other hand it indicates her innocence of life. The cup also carries symbolic connotations, as it has a similar shape and colour to Holy Grail, which is believed to be "carved form an emerald." (Chevalier et.al., 1996:178) Another similarity is its association to the rainbow Ursula sees in the end, since "the grail is also known as 'the Vessel', symbol of the ship and of the ark which holds the seeds of cyclical rebirth and of lost tradition." (Chevalier et.al., 1996:178) Furthermore, based on this idea, Ursula's cup symbolizes and foreshadows Ursula's rebirth in the end which is represented by the "imagery of the breaking husk and germinating seed: 'There was a space between her and the shell' (...). The old, or 'bygone', world is the husk; the new shoot is Ursula reborn." (Becket, 2002: 54) Moreover, the point this cup appears is significant since Tilly, the house keeper, brings "tea-tray, set for two" just after Ursula and Lydia talk about the blue flowers. In the same way as "in the Bible the main stress is upon the cup as symbol of human destiny, individuals being allotted

their fate by God as though receiving a cup or its contents."(Chevalier et.al., 1996:51) Therefore it is clear that Ursula is the one to carry all those ideas represented by blue flowers as she is the owner of the green cup, it is her destiny to be one of the women who tries to find 'the blue flower.' Moreover, through her quest, green is the colour which represents progress in her life, the "Wellingborough Green School" where she works and "Willey Green" where she wants to live. In addition to all, gold also signifies youth, represents childhood, and Cirlot describes the "golden values of childhood" as follows;

> The myths concerning the 'Golden Age' find their origin, according to Jung, in an analogy with childhood—that period when nature heaps gifts upon the child without any effort on his part, for he gets all he wants. But in addition, and in a deeper sense, the Golden Age stands for life in unconsciousness, for unawareness of death and of all the problems of existence, (...) or which (...) bear the closest resemblance to paradise.(Cirlot, 2001:5)

Ursula, who seems unaware of death, is full of life and potential, whereas Lydia is old as she receives her granddaughter in bed and described wearing a wool jacket, to keep her warm. The contrast created between young Ursula and aging Lydia by the symbolic meaning of "green and gold cup" continued by the description of Lydia's "ivory coloured hand with blue veins." (**The Rainbow**, 253) While the cup represents youth, Lydia's hands show signs of old age. Moreover, now the symbolic blue is in her vein which means that it has already been transferred to the new generation, Anna and Ursula; and the appearance of blue, in relation to both women in the novel will also reveal similar as well as altered connotations to the meaning of the colour described so far.

## 3.2. Anna Lensky

The second generation of Skrebensky women, the mother of the third, Anna Lensky fills the gap between the old and the new. If the quest starts with Lydia and ends with Ursula, Anna is like the halfway in between; like a passage through which all the Lensky family heritage is transferred to Brangwens or vice versa. Anna's

relation to blue colour starts during her wedding with Lydia's bonnet and her stepfather's stare at the blue window. Keeping in mind the aforementioned symbols related to the bonnet and the window, Anna wearing "her white silk" is also reminiscent of the symbol of cocoon described so far in relation to Lydia's dress. (**The Rainbow**, 130) Anna, who completed the process of her development in her silk dress, is now ready to give birth to the new generation. The second time blue appears symbolically for Anna, it is the colour of the sky, and symbolically the blue colour represented by the sky is already evident in her and her mother's surname: Len*sky*. As Anna and Will leave Tom and Lydia's house and they are on the way back to their own house, "(...) a sharp little moon was setting in the dusk of spring" and the "tufts of trees hovered in the upper air, (...), the earth was a dark blue shadow." (**The Rainbow**, 176) The setting carries symbolic connotations to Anna's news to her husband, letting him know that she is pregnant. First, the moon, which is little but easy to see, indicates Ursula since she is always associated with the moon and accompanied by it during the description of important stages in her life. It also foretells the gender of the baby, since the moon is a female symbol, in contrast to Anna's expectations because "she wanted a son." (**The Rainbow,** 173) The narration is the reminiscent of the night scene where Tom proposes Lydia; "the yellow flowers swayed violently up and down" (**The Rainbow**, 40) replaced by the "trees hovered in the upper air", both of which brings the idea of movement and change in relation to wind, which is also "connected (...) with the idea of creation." (Cirlot, 2001:5) Nevertheless, here it is not just only dark but "a dark blue" which is the first blue symbolism related to Ursula, the new generation. While the dark blue sky announces the forthcoming of new Brangwen, its effects on the father are similar to the effects of the blue light from the church window on Tom Brangwen; and as a consequence Will Brangwen has his own queries about 'What will happen next?' in his relationship to his wife, similarly reflected through the method of stream of consciousness:

> (...) he trembled as if a wind blew on to him in strong gusts, out of the unseen. He was afraid. He was afraid to know he was alone. For she seemed fulfilled and separate and sufficient in her half of the world. He could not bear to know that he was cut off. Why could he not be always one with her? It was he who had given her the child. Why could she not be with him, one with him? Why must he be set in

> this separateness, why could she not be with him, close, close, as one with him? She must be one with him. (**The Rainbow** , 177)

There is also the appearance of an important symbol in this scene which will reappear symbolically and show the progress of the women characters in **The Rainbow** as well as representing their quest similar to the symbol of 'the blue flower'. It is the symbol of bird, as Anna and Will hear the "sound of thrushes calling in the dark blue twilight." (**The Rainbow**, 176) The thrushes first described by Lydia in Cossethay where she lives after she moves from Yorkshire. The "grey nothing[ness]" of her life in Cossethay is enlivened by the yellow flowers and the "ringing of the thrushes." (**The Rainbow**, 52)

> There passed a space of shadow again, the familiarity of dread-worship, during which she was moved, oblivious, to Cossethay. There, at first, there was nothing—just grey nothing. But then one morning there was a light from the yellow jasmine caught her, and after that, morning and evening, the persistent ringing of thrushes from the shrubbery, till her heart, beaten upon, was forced to lift up its voice in rivalry and answer. (**The Rainbow**, 52)

What helps Lydia to recover from her state is the colour of the jasmine and the sound of the birds, the first gives her light and the latter gives her voice. By the combination of the two she starts to put a light on her life to see her state and question her future. However her wisdom causes her to realise her troubled life:

> Little tunes came into her mind. She was full of trouble almost like anguish. (...) She had not the strength to come to life now, in England, so foreign, skies so hostile. She knew she would die like an early, colourless, scentless flower that the end of the winter puts forth mercilessly. (**The Rainbow**, 52)

Right after she feels depressed and foreign, as a consequence she turns into a "colourless, scentless flower". Yet, similar to the previous hope and despair situations following one another:

> (...) a sunshiny day came full of the scent of a mezereon tree, when bees were tumbling into the yellow crocuses, and she forgot, she felt like somebody else,

> not herself, a new person, quite glad. But she knew it was fragile, and she dreaded it. The vicar put pea-flower into the crocuses, for his bees to roll in, and she laughed. Then night came, with brilliant stars that she knew of old, from her girlhood. And they flashed so bright, she knew they were victors. (**The Rainbow**, 52)

She becomes a new person, and starts to feel happy again different from the way she used to do. Here what make her realize her potential are the yellow crocuses and the stars she knows from her childhood. Different from the colour of the 'blue flowers', which reminds her potency of her childhood to her, the yellow crocuses symbolise light and new beginning as they appear in early spring. The light she gets from the crocuses is replaced by stars at night similarly reminds her of the past but predicts her future, as they are "victors." After all, the state of happiness is replaced by unhappiness and the feeling of helplessness, she feels as if she is crushed between "the past and the future, like a flower that comes above-ground to find a great stone lying above it, she was helpless." (**The Rainbow**, 53) The moment when she feels helpless, the last and the final positive image to eradicate that feeling is the thrush's nest:

> (...) the vicar showed her eggs in the thrush's nest near the back door. She saw herself the mother-thrush upon the nest, and the way her wings were spread, so eager down upon her secret. The tense, eager, nesting wings moved her beyond endurance. She thought of them in the morning, when she heard the thrush whistling as he got up, and she thought, "Why didn't I die out there, why am I brought here?" (**The Rainbow**, 53)

The image of the nest and the mother thrush symbolizes Lydia as she is trying to find a home for herself and her daughter to survive in a foreign and hostile country. The secret here are the eggs, which symbolize new life and new generation, and as she thinks about all these ups and downs in her life, like the descending darkness and ascent of light; she hears the thrush as Tom gets up, since Tom is the one who gives her a nest, a house. While she thinks about all these things in the morning, the time of the day is symbolic as it is the beginning of the day, a fresh start, similar to the light reflected by the jasmine and the crocuses, something positive. As a

consequence, she already knows the answer of the question she asks herself; she is there to protect her daughter, so that her daughter can protect hers. Finally, when Anna and Will hear the "sound of thrushes calling in the dark blue twilight" the symbol of birds, thrushes carry all the connotations described so far. (**The Rainbow**, 176) Moreover, here blue is also used together with the sound of the thrushes which foreshadows the blue cups or tits, which Anna shows to her daughter from the window, reminiscent of the symbolic 'blue bird.' After the birth of her daughter, while Anna is standing before the window with a month-old Ursula in her arms, she sings her a song. Will, who is also present in the room with them, finds this song unfamiliar and her voice as from "another world sounding its claim on him." (**The Rainbow**, 192) The relationship between Anna and Will can be described as "married love as necessarily oppositional." (Becket, 2002: 53) Therefore the actions of the blue cups, which Anna shows to her little daughter is symbolic as they are fierce and fighting with each other. The description of the movements of the birds gradually changes similar to the relationship between Anna and Will, they love each other, get married but both start to feel uneasy about each other and their relationship turns into a sort of rivalry. First, the birds scuffle in the snow, beat it with their wings and shake their heads all of which cause them to lose their yellow feathers. (**The Rainbow**, 192) The images and colours described here, the blue birds and yellow feathers, are all images related to Lydia; the blue flowers which are the first after the 'snow' and her peacock blue bonnet. Since Lydia is the one who carries all colours within not only with her black dress but also her peacock blue bonnet, the snow representing the colour white is also the reminiscent of this feature of her because white "can signify the absence of colour or the sum of all colours." (Chevalier et.al., 1996:1105) The reoccurrence of the similar colours represents Anna as the next generation who is also on the quest to find the ideal, and she is 'fighting' to find what is ideal for her and her daughter, aka "[her] bird". (**The Rainbow**, 192) Moreover, blue tits are the birds which have most of their blue feathers on their heads, similar to the replacement of blue on the objects, the bonnet and the wreath, on Lydia's head. The idea symbolised by them is also carried by the blue birds, because"(...) the bird has been recognized as an image of the human soul."(Cirlot, 2001:22) The yellow feathers also remind the yellow jasmine and the crocuses which give Lydia the

energy she needs by the light they convey, symbolically related to their colour. Likewise, in the morning of their wedding night when Will opens the door, he finds "two sprigs of yellow jasmine in the saucer that covered the milk- jug" and he wonders who leaves the jug and "the sign." Then he gives the "two sprigs of jasmine" to Anna, and she "thread[s] the flowers in the breast of her night dress." (**The Rainbow**, 145) The existence of the yellow jasmine here symbolizes the light, energy and strength Anna needs for her marriage and since the yellow jasmine is mentioned in relation to Lydia, we can assume that the milk jug is left by her. The placement of the jasmine on her breast also creates a sort of resemblance to the blue tits, which are yellow breasted birds. To sum up, Anna's oppositional relationship with Will, similar to that of Lydia and Tom, is displayed by the blue birds, the white snow and the yellow feathers. Yet, as the birds' fight gets fiercer, so does Anna's actions and voice, since she realizes the birds lose their feathers during the fight. She tells Ursula to "look at their yellow feathers on the snow there! They'll miss them, won't they, when they're cold later on." (**The Rainbow**, 192) She does not want the birds to lose their feathers because they will feel cold; this can be likened to her current relationship with Will, if she loses what gives her energy and urge to go on, represented by yellow, she will feel cold like the birds, alienated from her husband. Moreover, although she is talking to her baby girl, she is actually trying to make Will aware of the situation she is in. She is trying to tell him to "stop it." (**The Rainbow**, 192) Next, after "she called louder, and rapped the pane more sharply" the birds are gone and she turns "her bright face to her husband" telling him the birds are "really fierce with each other" and as a result they are gone, or Anna's rap on the window causes them to fly away. (**The Rainbow**, 192) The narrator describes Anna's "voice [as] keen with excitement and wonder, as if she belonged to the birds' world, were identified with the race of birds." (**The Rainbow**, 193) Consequently, Anna's excitement and wonder, energy and passion, in her marriage fly away like the blue tits.

The symbol of the blue bird, similar to the 'blue flower', is "an ideal, rare, and unreachable being." (Pastoureau, 2001: 140) Therefore, Anna's quest for the ideal life is represented here by the blue birds "to provide a symbol of the

impossible." (Cirlot, 2001:27) Specifically, the unity of colour, blue, and the agent, birds are described by Chevalier et.al. as follows:

> Movement and sound, like shapes, disappear into blue, sink and vanish like a bird in the sky. It is the road to infinity on which the real is changed to the imaginary. It is, after all, the colour of the bird of happiness, that blue bird which is always so near and yet so far. (Chevalier et.al., 1996:102)

In summary, thanks to their unity, the blue and the bird turn into the symbols of Anna's situation in her marriage life and from now on, "Anna all but exits the narrative except as the continual, and willing, bearer of children." (Becket, 2002: 53) Yet, the woman who wakes up from that imaginary world by completing her quest for the ideal and more importantly reaches to a state of a 'new woman' is Ursula Brangwen.

## 3.3. Ursula Brangwen

Since Anna uses her maiden surname, she is never called a Brangwen; actually she is not a Brangwen by birth. The story of the quest for the three women starts with Lydia's marriage to Brangwen, continues by Anna's marriage to another Brangwen and the final stage is Ursula, who herself is a Brangwen. She is the only woman who carries the Brangwen surname to the future. By bringing together repeated contrasting images reflected by colours the author's aim is to put a light on "the continuity of human experience in the generations of the Brangwen family at Marsh Farm, and the movement towards individuation in the figure of Ursula Brangwen, the modern woman." (Becket, 2002: 49) Ursula is the modern or new woman because she is "the only Brangwen in the novel who possesses, by the end, an individuated consciousness: she is not any longer, or at least not in the same way part of 'the wave'", the wave which symbolizes the life of the elder generation. (Becket, 2002: 51) The reoccurrence of all the colours and their agents, related to the other two Lensky women show us that Ursula is the one who carries similar qualities within, therefore she is the part of the quest. However, in order to show that Ursula's destiny will not resemble the other two, both those images and colours are either altered by the narrator on purpose, or by adding new colours they gain new

meanings; all of which help Ursula to reach her final destination where she sees the rainbow. The colours analysed so far in relation to Lydia and Anna creates a sort of sign system which helps us to follow the changes comparatively in two generations. The same colours, white, blue, grey (silver) and yellow and similar symbols, silk, flowers and birds also appear in relation to Ursula and are used as signs to show her progress in life. Moreover, different colours are also added to the familiar ones to show that hers is not a dead end progress, but a rather hopeful, determined and a satisfying one. To start with, even before Ursula is born, blue is 'in the air'. During her mother's announcement of her pregnancy not only the blue sky but also the moon celebrates her arrival. When she is just a month old, she witnesses the blue birds' fight on the snow. As she grows up, she listens to the stories from her grandmother about the blue flower and her grandfathers and she is treated special with her green and golden cup in her grandparents' house. All these and more in her life make her ready for the future, teach her to read all those signs left previously for her. In her early ages, what she does is to observe the members of her family, compare and contrast their behaviours both towards her and each other. She learns a great deal about what life is, then she tries to create her own, unique for herself, by herself. The images used to describe Ursula's quest symbolically carry similarities to her mother's and grandmother's but her difference is also evident. To start with, the changing colours and materials of her dresses from her childhood to her grown up stage show both her inherited capacity and her individual progress. As a little girl since she gradually alienates from her mother, she spends most of her time with her father, out in the garden or in the church. One day she is described with her father, in the garden, planting potatoes. She is wearing a blue overall over a red dress and a red shawl. Yet, as the narration progresses, some details are omitted or changed. Therefore, here, not only the colour and the type of dressing are symbolic, but also the narration changes accordingly. First, she is described as wearing "a blue overall over her thick red dress, a red shawl crossed on her breast and tied behind again." (**The Rainbow**, 219) Then the narrator tells right after this description that she runs with her father to the garden. Therefore this is how her dress is described before she leaves the house and goes outside. Second, being indoors is symbolic since the next time her dress is portrayed she is in the garden planting potatoes. In contrast to her

previous description, this time her current psychological situation is also reported, as "she [is standing] by with the painful terrified helplessness of childhood." (**The Rainbow**, 220) The reason why she feels this way is her father's reaction to her placement of potatoes; he tells her not to plant them too close and he takes some out and rearranges the others. (**The Rainbow**, 220) Her father's reaction makes him "so unseeing and confident" and causes Ursula to feel helpless as she wants to "do the thing and yet she [cannot]." (**The Rainbow**, 220) Her helplessness is resulted in a sort of alienation from her father, since "he [takes] no notice of her, only work[s] on. He [has] another world from hers." (**The Rainbow**, 220) The changing conditions of her relationship with her father and her own feelings are reflected by the details hidden in the description of her and her dress, this time "she stood by looking on, her little blue overall fluttering in the wind, the red woollen ends of her shawl blowing gustily." (**The Rainbow**, 220) Finally, Ursula leaves her father behind, who is still working in the garden unaware of her absence. She "(...) [runs] down the garden, away from him, as fast as she [can] go away from him, to forget him and his work." (**The Rainbow**, 221) As a consequence, his father "missed her presence, her face in her red woollen bonnet, her blue overall fluttering." (**The Rainbow**, 221) The appearance of a new colour, red, which has never been used before in relation to the women's clothing, takes attention on the shawl and the dress. Although red is not used in relation to women's dress before, it is actually the reminiscent of Tom Brangwen, Ursula's grandfather, who is described in different parts of the novel as "he reddened furiously" (**The Rainbow**, 15), "flush very red in the face" (**The Rainbow**, 19) and "he went red with anger." (**The Rainbow**, 21) He also spends some time "in his corner in Red Lion" (**The Rainbow**, 24), he wipes Anna's mouth with his "big red handkerchief" (**The Rainbow**, 69), and repeatedly he is described sitting or standing by the fire. Another symbol related to Tom is "the red ring", which Ursula sees on her grandmother's hand after she hears the story of the blue flowers. (**The Rainbow**, 253) Here, red represents the Brangwens, the male authority and oppression, since "(...) red [is] the colour of prohibition." (Pastoureau, 2014:174) Therefore Ursula's blue and red clothing stands as the embodiment of two clashing sides, blue and red, men and women, Lenskys and Brangwens; since Ursula is the only woman who inherited both families' characteristics. Nevertheless, the change in

the description of her dress shows that her Lensky colour, blue, is somehow dominant. When Ursula is inside her 'father's' house what she wears is "a blue overall over her thick red dress, a red shawl crossed on her breast and tied behind again." (**The Rainbow**, 219) The thick red dress, which represents male oppression, is covered by blue, which is in relation to the connotations related to other women, is a symbol of femininity. Since the overall is a sort of clothing worn over other clothes as a protection, Ursula's blue overall is like her shield, protecting her from male dominancy that she inherited, because the thick red dress is inside the blue overall. Nevertheless, considering her grandmother and her mother's marriages, both women only have the potential and urge to be free, yet they cannot achieve what they dreamed of, reach the destination of their quest. This situation is symbolised by the "red shawl crossed on [Ursula's] breast and tied behind again." (**The Rainbow**, 219) The placing of the shawl on her breast is the reminiscent of the role Brangwen men anticipate from women, to give them children to continue their lineage. Even though the expectation is so strong, as the shawl is tied behind her again, the second time Ursula's clothing is described it is clear that the power of the authority is weakened. The moment she feels herself helpless due to her father's behaviour towards her, alienates Ursula from him and she realizes that he belongs to "another world from hers." In the previous description, she runs after him, but now she just stands there and looks at him. Although she is stable, "her little blue overall fluttering in the wind, the red woollen ends of her shawl blowing gustily." (**The Rainbow**, 220) Compared to the previous portrayal of her dress, the "thick red dress" is not mentioned here. Moreover, since she is gradually getting away from her father, symbolically and literally the blue overall is becoming more apparent and unstable in contrast to Ursula herself. The movement of the blue overall resembles a bird, as it flutters and Ursula is ready to fly like a bird. Actually she can, she has no obstacles because "the red woollen ends of her shawl blowing gustily." (**The Rainbow**, 220) As her shawl is moved by the sudden and strong wind, here the wind helps Ursula to free herself. The image of wind, related to the night Tom proposes Lydia, and Anna tells Will that she is pregnant, is only able to move the daffodils and the trees both of which are actually immobile as they have their roots, hence it can only symbolize the idea of change. Yet here the wind that causes Ursula's blue overall and red shawl to

flutter and to blow, symbolically help her to move because the next time her dress is described Ursula runs away from her father and goes to the place she loves, “where a little water ran (...) between grass and stones.” (**The Rainbow**, 221) It is the place which unites all the symbolic colours that will help her in her quest; blue water, green grass and grey stones. Most significantly, she is portrayed just as “her face in her red woollen bonnet, her blue overall fluttering.” (**The Rainbow**, 221) The colour of the shawl is transferred to another image, which is quite surprisingly never mentioned before. Even Ursula is wearing a “red woollen bonnet” it is not intentionally described together with the shawl since the ‘red shawl’ and ‘the red bonnet’ symbolize two conflicting ideas. The shawl represents oppression whereas the bonnet, especially a red one, represents revolution, in relation to “the *bonnet rouge* (…) [which] was the symbol of the freedom (...) emerging from the French Revolution.” (Pastoureau, 2017:164) Pastoureau also describes the red bonnet as “a revolutionary symbol” since it is worn by the working class against king.” (2017:163) Consequently, Ursula’s red bonnet represents her rebellious soul against the oppressive male authority, as the colour of the bonnet symbolizes Ursula’s “prevailing shade of thought.” (Cirlot, 2001:144) In contrast to Ursula’s relation to red, which both symbolize the oppression on her but on the other hand her potential to free herself from it; red for her mother and grandmother represents male authority which they cannot free themselves. For Lydia, it is a red ring which she wears on her hand, and symbolically by its colour she identifies it. Although “the ring is a symbol of continuity and wholeness” which foretells the fate of Anna as she is married to a Brangwen man, “in some legends, the ring is regarded as the only remaining link of a chain.” (Cirlot, 2001:273) Consequently, Anna is the last women of the chain who fights but retreats, and the symbol of red in relation to her represents her condition. Even before her mother marries Tom Brangwen, when they meet at the church, Anna tries to pick something from the ground which is “almost under Brangwen’s feet.” For the first time she tries to take it, she misses “the red button” and at that time Tom also tries to take it, “but she had got it.” (**The Rainbow**, 31) Anna is able to find and take the red button because it is ‘almost’ under Tom’s feet, as her mother has not married him yet. Yet, after Tom becomes her father, he is often described as wrapping her into a shawl to calm her down when she cries. Anna tries to struggle

“with her little bright-red lips” but Tom wipes her mouth with his “big red handkerchief.” (**The Rainbow**, 69)

The combination of two colours, blue and red, is always apparent when Ursula meets Anton. In different stages of their relationships when they meet at or near the church the colours become apparent through the windows. The association of blue with red has the same connotations related to Ursula’s dress, yet the agent of red is rather away from her this time, she does not carry it on her body. Significantly, at the first chapters of the book, her grandfather also more frequently related to red, however, during Anna’s wedding the light comes from the window of the church was “a sort of blue purple: it was deep blue glowing, and some crimson (...)” at the first description, but gradually as the ceremony progresses it is described as “burning blue” and finally the “royal blue.” (**The Rainbow**, 133) From this perspective, considering red as the symbol of oppression, it can be concluded that the reason of Tom’s uneasiness is because his authority is becoming weaker, as the new generation emerges and he is getting old. Moreover, the colour of the window is not red but “some crimson”, which is a dark, deep red which has female connotations. (Chevalier et.al., 1996:792) For Ursula, since she frees herself from her red shawl and dress, the combination of blue and red light form the church window does not affect her much. She frees herself from his father’s authority and she meets Anton at the church although her parents do not approve him. Symbolically the same “burning of blue and ruby” is also apparent in Anna and Will’s relationship, a never ending conflict, as :

> They fought an unknown battle, unconsciously. Still they were in love with each other, the passion was there. But the passion was consumed in a battle. And the deep, fierce unnamed battle went on. Everything glowed intensely about them, (...) (**The Rainbow**, 166)

Different from Ursula, her mother is not able to free herself completely no matter she is aware of her potential to be free. On Sundays, when the church “doors were opened, and [Anna] came out into the world, it was a world new—created, she

stepped into the resurrection of the world (...)." (**The Rainbow**, 166) Nevertheless, instead of being a part of that newly created world, she seeks shelter in the Marsh, which she thinks is "a lighter world, that had never known the gloom and the stained glass and the ecstasy of chanting." (**The Rainbow**, 167) She is not aware that Marsh is the source of all "the gloom" and "the stained glass" but, since the struggle between her parents ends, as they get old, it seems so. Anna's attempt to free herself from her husband, results her to forget him when they are at the Marsh, but her mistake, which cause her not to reach her ideals, is to "accept [...] her father" instead. (**The Rainbow**, 167) The colours of the church window, blue and red, have a different impact on Ursula. When Ursula and Anton go together to the churchyard, they run to hide in the church, since it is "dimmer in there than the sunny afternoon outside." (**The Rainbow**, 301) The church here, in contrast to her mother's perception, turns into a rather embracing atmosphere, like Ursula's parents, "naturally tolerant in action." (**The Rainbow**, 301) Unlike the "burning blue", the description of the light turns into "the mellow glow among the bowed stone [, which] was very sweet." (**The Rainbow**, 301) The alteration of the description of the windows continues in the following sentences:

> The windows burned in ruby and in blue, they made magnificent arras to their bower of secret stone.
>
> "What a perfect place for a *rendezvous,"* he said, in a hushed voice, glancing round. She too glanced round the familiar interior. The dimness and stillness chilled her. But her eyes lit up with daring. (**The Rainbow**, 301, *his italics*)

The windows are described not as 'burning' blue and ruby but as "burned in ruby and in blue", the change of verb endings and the change of the hue for red signify the decline in male power, since "bright, dazzling (...) red is male" whereas "dark red is its completely opposite. It is (...) female, (...)." (Chevalier et.al., 1996:792) As a consequence, the colours of the church window being crimson during Anna's wedding and then ruby in relation to Anna and Will, and here for Ursula and Anton; they create a benevolent atmosphere for the women. "Burned ruby and blue" also signifies that the conflict between men and women comes to an end, since Ursula

“assert[s] her female self” here. The ruby and blue light from the window “made magnificent arras to their bower of secret stone”, as if the colours create a background for the bower, which resembles the shape of a bow, an arc, the rainbow. (**The Rainbow**, 302) In order to emphasize the role of the image in Ursula’s life, to foreshadow her final destination and its effects on her life, the narrator repeats the word “here” for four times:

> “*Here*, *here* she would assert her indomitable gorgeous female self, *here*. *Here* she would open her female flower like a flame, in this dimness that was more passionate than light.” (**The Rainbow**, 302, *my italics*)

In contrast to Tom and Will, Anton finds this place perfect, as he likes Ursula’s dress “with fine blue-and-white stripes” which she wears before they meet at the church as described above. While describing Ursula’s clothing, the narrator makes clear at which stage of her life or her relationship with Anton and in which season she is wearing it:

> It was summer, and she wore cotton frocks. The third time he saw her she had on a dress with fine blue-and-white stripes, with a white collar, and a large white hat. It suited her golden, warm complexion.
>
> "I like you best in that dress," he said, standing with his head slightly on one side, and appreciating her in a perceiving, critical fashion. (**The Rainbow**, 291)

Before the analysis of her dress, Anton’s appreciation of “that dress” is significant since Ursula;

> (...) was thrilled with a new life. For the first time she was in love with a vision of herself: she saw as it were a fine little reflection of herself in his eyes. And she must act up to this: she must be beautiful. Her thoughts turned swiftly to clothes, her passion was to make a beautiful appearance. Her family looked on in amazement at the sudden transformation of Ursula. She became elegant, really elegant, in figured cotton frocks she (291) made for herself, and hats she bent to her fancy. An inspiration was upon her. (**The Rainbow**, 292)

Anton is the man who inspires her to create herself new dresses, symbolically since the "aspects of dress have been used to portray aspects of personality." (Hughes, 2006:7) By his actions and his role in Ursula's life, he is the man who helps her to create her own identity in contrast to the men in **Middlemarch** and **Tess of the D'Urbervilles** who try to identify women according to their standards and manipulate them. It is also important that the colours of the dresses Ursula makes for herself are not mentioned, the only detail is that these dresses are "figured cotton frocks" (291) accompanied by "hats she bent to her fancy" (**The Rainbow**, 292). As a consequence, from that moment on the dresses Ursula wears share the same quality of giving hints about her personality, as well as Anton's effects on the progress of her life. Returning to Ursula's "dress with fine blue-and-white stripes" the colour of her dress is highly symbolic since there are stripes of blue and white. Considering her collar and hat both of which are white, we can assume that she is gradually becoming all white or all blue. Her white hat has the reminiscent effect of Lydia's bonnet and wreath reveals what is in her mind, yet here the colour of the hat is white. White, here is a sort of denial of colour, as for Ursula, as a young woman she has not yet made up her mind because, in contrast to her mother and her grandmother (and other female characters of the previously discussed novels), she has her free will and she is free to decide her future. As a consequence, by putting a white hat on Ursula's head and let her "bent [them] to her fancy" (**The Rainbow**, 292) the narrator creates the image of her mind, similar to the symbolic meaning of white, because "white is an absence, a blank sheet waiting to be filled." (Hughes, 2006: 71) The use of blue and white stripes together in Ursula's dress and her "figured cotton frocks" (**The Rainbow**, 291) and her white hat and collar, support her revolutionary character. As Pastoureau states "councils, prelates, and theologians (...) tend to condemn clothing that is striped, multi-coloured, or showy, while reiterating that white is the supreme Christological colour." (Pastoureau, 2001: 36) Owing to these two contrasting characteristics of her clothing, Ursula is a woman who carries contradictory features within, and she is also able to create a sort of balance in her life to survive. Yet, her mother, Anna, cannot achieve it, despite having the potential of being revolutionary because she is also described in her "silk frock of brown and white stripes." (**The Rainbow**, 108) In contrast to Ursula's blue and white striped dress, Anna's frock is

“tight along the arms and the body, bunched up (...) behind the skirt” resembling the symbolic connotations of Ursula’s red shawl. (**The Rainbow**, 108) From another perspective, Ursula’s “dress with fine blue-and-white stripes”, the colours of the dress, blue and white are associated with “children’s funerals.” (Chevalier et.al., 1996:104) Consequently, the dress signifies her being no more a child, but a young woman. As a young woman, the progress of Ursula’s relationship with Anton is also reflected through her dress. For instance while they are having dinner, Anton asks her “When shall we be married?” and Ursula answers him “I don’t think I want to be married.” (**The Rainbow,** 465) In addition to that, her decision is made clear, when she tells him “never.” Her answer causes him to cry “uncontrollably” and finally he leaves the restaurant. Ursula’s clothing is not mentioned until the moment when she “took her yellow silk coat, then followed Skrebensky.” (**The Rainbow**, 466) The appearance of yellow here is highly symbolic, since Ursula tells him that she will never marry him. It is a dissertation of her free will. Moreover, the yellow colour of her coat signifies that, the weaker Anton gets and she is alienated from him, the brighter the colour of her dress becomes. Yellow is the recurring colour in relation to Lydia and Anna, yet the objects which carry yellow are generally flowers and bird feathers, all of which are fragile, rather fade or lost. Lydia’s ring on her finger, the one which represents her Polish husband is also yellow. In relation to Anton, since he is also a Skrebensky, the ring resembles weak men, creates a sort of emblem for the strong woman. Nevertheless, the yellow ring is on Lydia’s finger, but Ursula takes the “little ring”, “the simple jewel” Anton gives her and ties in a thread and wears it as a necklace (**The Rainbow**, 324). Neither the colour, nor the material of Anton’s ring is mentioned. As a consequence, Ursula is free of all the authority the men, both her father and Anton, try to set up on her. Therefore, here the yellow silk coat resembles the potential in her, “always overflowing the limits within which one tries to confine.” (Chevalier et.al., 1996:51) The yellow silk coat also resembles her mother’s and grandmother’s silk dresses and the idea of resurrection of the silkworm which announces Ursula’s evolution into another stage of her life where she denies Anton as a companion. Her mother and grandmother are just able to ‘lay eggs of hope’ for Ursula and now it is time for those eggs to crack and give birth to a ‘new woman.’ The last time Ursula’s clothing is described in the novel is during the night

she spends with Anton, near the sea. This night is another important phase of her life because in the morning she leaves him and old Ursula Brangwen behind. Ursula's dress is described as "soft silk of (...) a blue shantung." (**The Rainbow**, 475) Different from other silk clothes described so far in the novel, her dress is "shantung" which is a sort of silk, but quite significantly the surface of the fabric is not smooth, it has some irregularities. This detail of the dress symbolizes Ursula's relationship with Anton or Ursula herself since she is not a regular, typical woman. Her blue dress is also "full-skirted—blew away from the sea and flapped and clung to her legs." (**The Rainbow**, 475) In contrast to the wind, which fluttered her blue overall and blew the red ends of her shawl and gave her freedom when she was a little girl, here the wind is blowing from the sea and causing her skirt to flap, yet it clings to her legs. This wind does not let her to be free from Anton; on the contrary it immobilizes her. (**The Rainbow**, 475) She says, "everything seemed to give her away, and she could not rouse herself to deny, she was so confused." (**The Rainbow**, 475) What she means by "everything" here is not only the wind and blue colour of her dress but also the recurring images related to the elder women in her family; like the " moon (...) gleaming (...) in bits of smoky mother-of-pearl", the "whiteness" of the waves and "grey thorn-bushes and the grey, glassy grass." (**The Rainbow**, 475) The moon is almost always together with her mother and "the mother of pearl" reminds Anna's father's mother-of pearl-rosary which Anna holds in her fingers by the moonlight reflecting on it. (**The Rainbow**, 102) Bringing together these two images is highly symbolic, since pearl is "a lunar symbol, linked to water and woman." (Chevalier et.al., 1996:745) For Ursula, pearls can be "taken as symbols of enlightenment and spiritual birth" and "the moon as a source of change and transmutation." (Chevalier et.al., 1996: 745,378) Whiteness, both stands for the snow on which the blue tits fight and Ursula's white dress. Grey is the colour which reminds Lydia. As a consequence, surrounded by all these images and feeling alienated and abandoned "she let [Anton] take her." (**The Rainbow**, 475) This might seem as surrender, yet the old Ursula needs to die for the new one to be born. As Beckett states, sex is "(...) a means of self-renewal, the idea of the re-birth of the self." (Becket, 2002: 49) On that night, she is there all alone, but everything that makes her who she is carried within her, and by the help of all these she is able to crack open her imperfect cocoon

and start a new phase of her life. Significantly, her silk blue dress is the last detail of Ursula's clothing. Actually, until she sees the rainbow at the end of the novel, the narrator intentionally creates a sort of blank. Only the moon, the rain, the birds and the wind is described; symbolically all of which guides Ursula on her quest.

Finally, Ursula's quest reaches its destination, to the rainbow. All the colours described so far in relation to all the characters unite on the symbol of the rainbow. The colours of the rainbow and its unifying and promising role are also already evident in all the women discussed so far. Lydia's life is likened to the seasons and symbolically the seasons are described along with the colours of the natural phenomenon. Spring is represented by primroses, summer with harebells, autumn with robin and finally winter is with snow. (**The Rainbow,** 50) The occurrence of different colours as stages of her life shows that she has the potential to reach the rainbow, yet all the images carrying the colours are fragile and not stable. Ursula has the potential carrying all the colours of the rainbow, but different form her mother and grandmother (and all the other women analyzed in **Middlemarch** and **Tess of the D'Urbervilles**) she is the woman who reaches the destination of the quest, sees the rainbow. To illustrate, when Ursula follows her father, and goes to church at night, she always wants "the fluffy, red-and-white, or blue-and-white rope-grips" yet, they are above her, and thus "her mother came to claim her." (**The Rainbow**, 216) Anna is the bridge between the two generations therefore the symbol of the ropes, which she helps Ursula to reach symbolize her role in Ursula's life. Since the rope "is a general symbol for binding and connexion" here the colours create connection between the generations of women, binds them together. (Cirlot, 2001:274) Moreover, in contrast to the colourless "glass beads" Anna plays with when she was a child, another symbol that brings different colours together is the earrings Ursula wears "(...) a blue bead on (...) a red bead, and a golden bead, and a little pearl bead." (**The Rainbow**, 212) All the colours of the beads significantly reflected in Ursula's life. In addition to all, one of the scenes in the novel brings together all the images analyzed so far in relation to the quest of the three generations of women who try to reach the ideal and how their life is rotated on blue by the changing conditions of the society. The first two have the potential but their perspective of life is rather

traditional, they belong to the past as they carry the stories of the past to the future. Yet, the last generation is aware that all these illusions, stories of the magical world cannot take her to the future. Ursula's self-awakening from that "multi-coloured illusion of (...) her life" is described by the narrator long before she reaches her destination. The moment she decides that "she must move on, to Grammar School in Nottingham" (**The Rainbow**, 216) and become a '*blue*stocking', an intelligent and well educated woman, is the moment she changes her life forever:

> (...) She saw a kingfisher darting blue—and then she was very happy. The kingfisher was the key to the magic world: he was witness of the border of enchantment.
>
> But she must *move out* of the *intricately woven illusion of her life*: the illusion of a father whose life was an Odyssey in an outer world; the illusion of her *grandmother*, of realities so *shadowy* and far-off that they became as *mystic symbols*:—peasant-girls with wreaths of blue flowers in their hair, the sledges and the depths of winter; the dark-bearded young grandfather, marriage and war and death; then the *multitude of illusions concerning herself*, how she was truly a princess of Poland, how in England she was under a spell, she was not really this Ursula Brangwen; then the mirage of her reading: out of the *multicoloured illusion* of this her life, she must *move on*, to the Grammar School in Nottingham. (**The Rainbow**, 266,*my italics*)

To start with, the verbs used specifically in this paragraph indicate Ursula's urge to "move out" of "woven illusion of her life" then to "move on" to "the Grammar School in Nottingham." In order to create herself a new life first she needs to free herself from the boundaries of the past which is represented by the "woven illusion" which brings to mind the network of colours created by the symbolic blue colour and transferred from one generation to another. Similar to Liza-Lu in **Tess of the D'Urbervilles**, Ursula gains wisdom from the experiences of the previous generation and is aware that future cannot be built on past, and that wisdom helps her to reach her final destination. As a consequence, she needs to move out of that complicated and restrictive life and move on to Grammar School since the education she gets is the only option for her to liberate herself. Compared to all the other women in all the novels analysed so far, and also her own previous generation, Lydia and Anna, Ursula is the only one who builds her own life since she decides to have an education and is determined to change her destiny, live the way she wishes. Other women do not have that chance because of the restrictions of society and male oppression

(Dorothea, Rosamond) or the living standards of their families or their status (Tess and Liza-Lu). Ursula's life is not designed by others because she does not let her life go with the flow. Even if she does, the life for a woman does not 'flow' and this is exemplified by the 'intricately woven' illusions of life which can be considered as representing all the symbolic colours analysed so far in relation to women. Since the changing status of women in the society does not have a smooth, fluid continuity, progression in their status and advancement in their lives are up-and-down (similar to the movement of the blue mug in **Tess of the D'Urbervilles**); this situation also affects the analysis of colour symbolism and creates diversity in definition of colours. For instance, blue is considered as having positive effects, especially on women, healing, calming, and peaceful, and symbolising the ideal, but, on the other hand it refers to melancholy, depression, being passive. Moreover, in some situations red represents energy, passion, being active and the potential women carry to change their lives, however, it is also the colour of male oppression or with the change of hue it represents the shed blood, foreshadowing death. To sum up, what Ursula is trying to move out is also this network of colours, intricate structure they create, namely the quest of women after the ideal. Since she moves on she is able to untwine those intricate threads of colours which help her to get out of 'the labyrinth' and reach the rainbow which carries all the symbolic colours within. Significantly, apart from all the symbolic connotations of the rainbow as a natural phenomenon, the structure of it also brings together all the colours (symbolically red, yellow, green and blue respectively) together unmixed, in a row. Next, since the colours are not on a fabric or any other concrete object but in the sky, they are free of any misperception caused by the colour agents, they are free of limits. Ursula witnesses the formation of the rainbow at the end of the novel, all the colours in the rainbow "gather[s], mysteriously, from nowhere" and creates a "great architecture of light and colour", and this formation, the rainbow "[stands] on earth" and sweeps away "the old, brittle corruption of houses and factories." (**The Rainbow**, 493,494) As a consequence, the women's quest to reach a new life, reaches to an end, yet this is not a dead-end as it is represented by the rainbow which declares the creation of the new world, as in Genesis. Ursula is the new woman who witnesses this creation since she untwines all the coloured 'ropes' that links her to the past and uses them to reach her

destination. She is the new, modern woman because she herself is the creator of her own new world by ‘moving out’ of the old one and ‘moving on’ to the modern one.

# CONCLUSION

Overall, this study has examined how the various meanings of colour symbolism contribute to the analysis of three novels, **Middlemarch**, **Tess of the D'Urbervilles** and **The Rainbow**. Since all these three novels represent different periods in the Victorian Era, it was possible to trace the changing conditions of the society, specifically the women's status in it, by analyzing the colour symbolism used in relation to the female characters in all three novels. The network created by the reoccurrence of specific colours in the novels, namely blue and red, made it possible to follow the alteration and progression of women as well as the society as a whole. After the detailed analysis of all the colour symbolism in the novels it was possible to state that the idea of change is reflected as a potential in **Middlemarch,** accessible in **Tess of the D'Urbervilles** and it is evident in **The Rainbow**.

Focusing on George Eliot's **Middlemarch**, the first chapter closely examined the repetition of symbolic colours in the novel in order to create a sequence for the reader to follow the changing conditions of the characters and how they are affected from them. Moreover, since this is the first chapter, the colour symbolism discussed and analyzed in relation to women, created the network of colours which made it possible to trace the same structure in other novels as well. In this respect the colour blue and red (assisted by other colours) created a sort of web which binds the events and the characters together and functions the same way as the web imagery in **Middlemarch**. Placing Dorothea's blue-green boudoir in the center and her transformation in that room, it was possible to follow how women started to question their status in the society and try to find a way out. The appearance and disappearance of symbolic colours, or changes in their hue used as a way to reflect Dorothea's relationship with other characters in the novel and also how her self questioning resulted by finding her true self. The room belongs to the past generation, as a new generation Dorothea is able to realise the oppression of woman and tries to way to overcome it. What she has learned from the previous owners of the room, considering the miniature of Will's grandmother and the story of her life, causes her not only to question her current status but also to try to find a way out.

The more she finds herself the less significant the components of the room, which represents past, become; and this transformation is reflected through colour symbolism. Red is the colour which activates her, lets her to be free of the melancholic and passive perspective and to look forward. Taking lessons from the past and using the experiences of the previous generations is put into practice by all the women in all three novels. Therefore, the network of colours operates as a web through which the experiences and teachings of the women in the past are transferred. Therefore, Dorothea's blue-green room is the center of the web, and not only for **Middlemarch**, but also for other novels as well. It can be concluded that, respectively, the awakening, questioning and progression of women start in **Middlemarch,** continues and improves in **Tess of the D'Urbervilles** and finalized and idealized in **The Rainbow.** In addition to Dorothea's blue- green room Casaubon's blue cloak and Rosamond's pale blue dress are also two important symbols, therefore analyzed in detail as they contribute to the ideas discussed in relation to Dorothea and women in general above.

Coming to the second chapter, symbolic colours in Thomas Hardy's **Tess of the D'Urbervilles** were examined. Considering, 'The May Day Dance' as the starting and the scene at the Stonehenge as the final phases of Tess' life, the repetition of same colour combination appeared in these scenes, green and white, continuously and intentionally are brought together in the novel to support the same idea which is also declared in the subtitle of the novel: 'A Pure Woman.' Not only these colours but other symbols in relation to her dresses are also used to symbolize that she is innocent. The idea of her innocence is used as the starting point to analyze Tess' status in the society as she is the woman who tries to find a way out of the maze like environment she lives in and be free of the manipulation of the people around her. This situation is represented by her fate, so it means that whatever she does to change her status in society by using her potential to reach the ideal, she cannot, as she is haunted by the past and cannot free herself from it. The idea inferred from this situation is that, one cannot build future on the remnants of the past since the past cannot lead to future; it is a 'dead-end.' Moreover, her ongoing battle to assert her true self and become an individual is symbolized by the colours

used in relation to her and the same network of colours, blue and red is operated likewise. Specifically, the colours of her dresses created a sort of system which signifies her life cycle. Therefore by following the sequence of symbolic colours it was possible to trace the changing conditions of her life which signifies the obstacles the women in general try to overcome since, similar to Tess, they are manipulated by other people. Although Tess cannot change her fate and dies in the end, Liza-Lu, the next generation carries the potential of change in women to the future. The author's preference of lack of colour adjectives or other details in her description was analyzed as deliberate and referred as a way to create Liza-Lu, the next generation, as a blank canvas, which means she is free, as her fate is not determined by the society and declared through symbolic colours used in relation to her. The blank Liza-Lu creates is filled by Ursula who carries the women to the next stage.

Finally, the examination of D.H. Lawrence's novel **The Rainbow** in the third chapter revealed that by taking blue as the colour signifying 'the potential carried by' each of the women in the novel, it was possible to create the interrelated connections of the same colours, namely blue and red, between different generations. Although the symbolic meanings of the colours were identified mostly different from one another, their continuity made it possible to follow the three generations of women and their altering status and achievements in life. Since the blue colour is carried by the Lensky women to the next generation Ursula, Lydia and Anna resemble the women in **Middlemarch** and **Tess of the D'Urbervilles**. They both have potential of change yet they cannot be free as they are bound to the past and they live in the society which is not ready for change. What they do is to transfer the potential they have to Ursula, which represents the potential of female characters discussed so far. Ursula was considered as the new, modern woman not only because she is educated and earns her living but also she is an individual, who declares her freedom, creates herself a new life.

All in all, it can be concluded that colour symbolism greatly contributes to the novel analysis and must be taken into consideration while examining it.

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